



A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES! Volume XI.
Whole No. 289.

NEW YORK: SATURDAY, FEBRUARY 23, 1884.

PRICE TEN CENTS.

MISS SARA GOLDBERG.
Address Simmonds and Brown.

MISS LEONA MOSS.
Address care Misson.

MISS LILIAN GERARD.
Address Misson office.

MISS ETHEL GREY.
With Hanton-Less combination.
Address Misson.

MISS KATE CASTLETON.
Address New York Misson.

MRS. SOL SMITH.
Jobbing.
Address care J. Edwin Brown, 10 Thomas st., N. Y. City.

MISS KATHERINE CORCORAN.
Singing Heron's Hearts of Oak.
En Route.

MISS ADELAIDE CHERIE.
Only a Farmer's Daughter Co.
Season 1883-4. Address N. Y. Misson.

MISS HELEN BANCROFT.
Address Misson.

MISS ADELAIDE THORNTON.
Address this office.

MISS LIZZIE WALDRON.
Juveniles. Address Spies and Smart, 12 Union Square, New York.

MISS JEAN BURNISH.
Address N. Y. Misson Office.

MISS ANNIE WAKEMAN.
Engaged at Union Square Theatre season 1883-4.

MISS HELEN FLORENCE.
Address N. Y. Misson.

MISS AGNES HERNDON.
Address Misson.

MISS STELLA REES.
Late with Hoop of Gold Co. Disengaged. Light Comedy or Ingenue.

MISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic Agents, London England.

MISS LIZZIE McCALL.
With Weston's Fifth Avenue Theatre Co.
En route.

MISS SYDNEY COWELL.
Address Misson.

MISS ISABEL THYNN MORRIS.
Address N. Y. Misson.

MISS ETHEL SKEEL.
Disengaged. Address Misson.

MISS SARA VAN HUYCK.
Alread. Address New York Misson.

MISS MAY STERLING.
Juveniles or Boys. Address Misson.

MISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W. C. London.

MISS LINDA DIETZ.
Specially engaged.
St. James' Theatre, London.

MISS ADA NELSON.
Leading and Heavies.
On tour in England.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading.
104 Fulton Ave., Brooklyn.

MISS JANET RATHBONE.
Eccentric Comedy. Address this Office.

MADAME IVAN C. MICHELS.
Shakespearean Teacher.
Permanent residence, 310 E. 14th Street.

MISS ANNIE D. MONTAGU.
Address Misson.

MISS FAY TEMPLETON.
Comedienne and Contralto.
Prima Donna Star Opera Company.

MRS. LESLIE GUSLIN.
Hoop of Gold Co. Address Misson.

MISS LOUISE MULDER.
Leading Lady. At liberty after Feb. 10.
Address 310 Henry Street, Brooklyn, or Agents.

MISS AMY LEE.
At Liberty. Address Misson.

MRS. AUGUSTA FOSTER.
Lady Macbeth, Emilia and Tullia.
McClough Comb., 1883-4.

MISS ELLIE WILTON.
Leading Business. Season 1883-4.

MISS DOLLIE THORNTON.
Re-engaged Alvin Joslin Comedy Co. Season 1884-5. Permanent address 264 W. 21st St.

MISS MARIE ACOSTA.
Madame, in The Flying Dutchman. Address Misson office.

MISS EMILY HEADLAND.
Elocutionist. Address all communications to Misson Office.

MISS MABEL MOORE.
Juveniles. At Liberty. Address this office.

MRS. F. ROSE.
First Old Woman. Disengaged.

MISS MARION DELACEY.
Soubrette. Address Misson.

MISS FANNIE DESMUND.
Juveniles and Soubrettes. Address Spies and Smart, or this Office.

MISS REGINA DACE.
Boston Museum. Season 1883-4.

MISS MARIE TAYLOR.
Juveniles. Address Misson.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Soubrettes. Address Spies and Smart, 12 Union Square.

MISS MABEL STANTON.
Leading lady. Disengaged. Address care A. Grayford, Musical Director, Grand Opera House, Syracuse, N. Y.

MESSES. HYDE AND BEHMAN.
Proprietors and Managers.
Hyde and Behman's Theatre, Brooklyn, N. Y.

MRS. WILLIAM H. WHEDON.
Leading Juvenile. With Richard Foster.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At Liberty.
Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER.
Second Soubrette and Utility. At liberty.
223 Congress street, Portland Me., or this office.

MME. MADELINE SCHILLER.
Newest pupils at 25 W. 31st Street, where communications may be addressed.

MISS ANNIE D. WARE.
Address Agents, or 348 Sixth avenue, N. Y.

MISS AMY GORDON.
Prima Donna. Address Misson office.

MISS MARGARET MILLER.
Leading Juveniles. Address Agents.

MISS ROSE CALHOUN.
Soubrette. Address Misson.

MISS ALICE HASTINGS.
Comedy and Singing Business. Address the Agencies.

MISS ADELAIDE ROSS.
Leading lady of the English Theatres, late of Mary Anderson co. At liberty 3-4. Agents or Misson.

MISS MINETTE THOMPSON.
Address
Simmonds & Brown, or 1205 4th St. Washington, D. C.

MISS HELEN A. TRACY.
Address Misson.

MISS ANGIE GRAY.
Soubrette. Address this Office.

MISS GUSSIE DRISCOLL.
Soubrette. Address Misson.

MISS RACHEL HOLCOMBE.
Soprano. Address Misson.

MISS LULU BARNES.
Disengaged, season 1883-4. Address Misson or Agents.

Mlle. ADELE CORNALBA.
Star-Frontiers Dramatic Assoluto.
Address P. O. Box 194, or 341 W. 16th Street, N. Y.

MISS MAGGIE DUNVEA.
Disengaged for Juveniles. Address in care of this Office.

MISS ANNIE V. COLLINS.
Soubrette. Address Misson.

MISS MAY TESSO.
Will hereafter be known as
Miss May Wade and Little Lola.

MISS LAURA WALLACE.
Engaged by Brooks and Dickson.
Season 1883-4.

MISS HELEN CORLETT.
With Flanagan. Season 1883-4.

MISS NETTIE ARBOTT.
Leading Business. Disengaged for 1884.
Address N. Y. Misson Office.

MISS ADELE PAINE.
Address Misson.

MISS SADIE BIGELOW.
Engaged with John T. Raymond Co. for season 1883-4. Address Misson.

MISS FLORENCE D. KELLOGG.
Prima Donna Soprano. Address Misson.

MISS ISABEL JACKSON.
As Daisy Brown, with Madison Square Theatre Company, in The Professor.

MISS BEULA VERNE.
Leading Juvenile. At Liberty.
Permanent address, Misson.

MR. GEORGE F. OWEN.
Business Agent or Treasurer. At Liberty.
Address, care Job Print., 2 Alden Ct., Boston.

MR. ALFRED L. SIMPSON.
Musical Director. Address Misson.

MR. CHARLES C. MAUBURY.
Address N. Y. Misson.

MR. RICHARD VARNER.
Leading Juvenile. Address Spies and Smart.

MR. AND MRS. H. D. STEPS (ALFA FERRY).
Heavy Musicians and Juvenile Lady.
Milton Nobles' Company. Season 1883-4.

MESSES. SPIES AND SMART.
Domestic Agents. 12 Union Square, N. Y.

MR. HARRY BULLARD.
Prima Tenor. Address N. Y. Misson.

MR. WILLIAM F. OWEN.
With Madeline. Season 1883-4.

MR. PHILIP BECK.
London, England.

MR. SEDLEY BROWN.
Barley Campbell's White Show Company.
Season of 1883-4.

MR. GEORGE W. PENDERGAST.
Waiting Gentlemen. Address Misson.

MR. F. A. HEYWOOD.
Manager Richard Foster Classic Combination. Address Misson.

MR. WALTER OWEN.
Leading Juvenile. Address this Office.

MR. WILLIAM STROGO.
Comic Artist. Address Misson.

MR. C. N. BARBOUR.
At Liberty. Address Misson.

MR. ERNEST LINDER.
With Moore and Buggan.
St. James' Hall, London.

MR. JULIAN DOANE.
Tear. 25 Nassau st., Boston, Mass.

MR. WALLACE BENNETT.
George C. Mills Dramatic Co.
En route. Address Misson.

MR. GEORGE PURDY.
Musical Director Boston Museum. Season 1883-4. Address Misson.

MR. JOHN MAZZAROVICH.
Comic Artist. At Liberty. Address care Broadway, Season 1883-4.

MR. O. W. EARLE.
With Minnie Madden Company. Season 1883-4.

MR. JAMES O. BARROWS.
Comedian. Address Misson.

MR. MILTON NOBLE.
May be addressed at his residence, No. 125 Pine Place, Brooklyn, N. Y.

MR. JAMES COOKE.
Utility. Address Misson.

MR. GEORGE VANDENHOFF, Jr.
Robert's 7-10-12 Company. Season 1883-4.

MR. GEORGE L. SMITH.
Permanent address, Madison Square Theatre, N. Y.

MR. JAMES NEILL.
Juvenile. Address Spies and Smart.

MR. FRED LESLIE.
Address Misson.

MR. CORNELIUS MATTHEWS.
Domestic Agent. Address Misson.

MR. GEORGE W. LEDERER.
Manager Rice's Travelling Company in Pan on the Bristol.

MR. ERNEST BARTRAM.
Old Man. Eccentric Comedy Character.
No. 1513 Vine street, Philadelphia.

MR. H. J. EAVES, COSTUMER.
The leading one in America.
45 East Fourth street.

MR. HARLEY MEYER.
Comic Artist. Fairbanks, City Line, Brooklyn.

MR. JAMES E. McELROY.
Character Comedian. Address this Office.

MR. FRANK WILLIAMS.
Address 47 W. 2nd Street, New York.

MR. CHARLES A. BURTON.
Manager or Address Agent. Address Spies and Smart.

MR. FREDERICK PAULDING.
Care N. Y. Misson Office.

MR. JOHN W. ARCHER.
Address care N. Y. Misson.

MR. BENJ. MAGINLEY.
Madison Square Theatre.
Season commencing September, 1883.

MR. J. W. NEEL.
Open for engagement. Address J. A. Best,
S. W. cor. 15th St. and Columbia Ave., Philadelphia.

MR. SIDNEY R. ELLIS.
Disengaged. Address care Misson.

MR. W. A. EDWARDS.
Address care New York Misson.

MR. LEO COOPER.
With Mlle. Rhea. Season 1883-4.

MR. S. P. HILL.
Advance Agent. At Liberty. Address Misson.

MR. HARRY L. RATTENBERRY.
Farther and Comedian. At Liberty.
Reperitote, 40 Operas. Address N. Y. Misson.

MR. HENRY H. VINCENT.
44 Dean Road, Fairfield.
Liverpool, England.

MR. W. G. DEVERICKS.
Advance Agent. At Liberty. Address Misson.

MR. ISAM EKADIER.
Theatrical Expression.
State and Street, 12 Union Square.

MR. WILLIAM W. BARNHART.
Disengaged. 1883 with Madison Square Theatre.
Address Madison Square Theatre, New York.



BLANCHE REVERE.

MISS CARRIE E. DANIELS.
Address Misson.

MR. JAMES L. CARHART.
Re-engaged with Weston's Monte Cristo Co. season 1883-4.

MR. LESTER VICTOR.
With the Harrisons. Season 1883-4.

MR. ED. P. TEMPLE.
Light and Eccentric Comedy. Address New York Misson.

MR. CHAS. G. CRAIG.
Leading support to Charlotte Thompson. Address N. Y. Misson or en route.

MR. E. L. WALTON.
John A. Stevens Company. Season 1883-4.

MR. CHARLES H. KIDDER.
Address Misson.

MR. GEORGE F. POULETT.
With Grae's English Opera Co. En route.

MR. J. DUKE MURRAY.
Business Agent Milton Nobles' Combination.
711 Fulton street, Chicago, Ill.

MR. ALFRED B. COLBY.
Address Misson.

MR. ROLAND BARDEL.
Agent. Disengaged.

MR. CHARLES PUERNER.
Musical Director. Address Misson.

MR. HARRY FARMER.
Musical Director. Address this office.

MR. JAMES ARNOLD-MORRIS.
Address Misson Office.

MR. FLOYD COOK.
Youths and Minor Roles. Address 12 Union Square.

MR. FRANK L. SEEVER.
Address Misson.

MR. RUSSELL S. GLOVER.
Leading Tenor Roles. With Emma Thurney Concert Co. Address 121 W. 4th St., New York.

MR. RUSSELL BASSITT.
With Black Flag Co. Address Misson.

MME. LISKA VON STAMWITZ.
Madison Square Theatre.

MR. WILLIAM GILL.
Dramatic Author. Address Misson.

MR. C. A. McMANUS.
Address 421 North Eighth street, Philadelphia.

MR. J. M. LARKIN.
First and Character Old Men. Address Misson.

MR. FRANK KARRINGTON.
Address Misson.

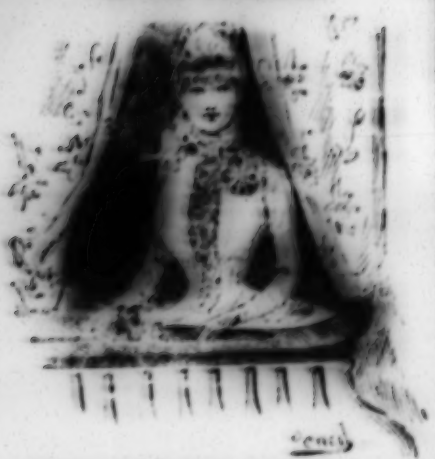
MR. G. D. CHAPLIN.
With Janaschek, season 1883-4.

MR. JOHN MALONE.
With F. E. Ward Company. En route.

MR. LEWIS MITCHELL.
Third season with Brooks and Dickson.

MR. E. N. LEWIS.
In the Ranks. Season 1883-4.
Permanent address, 1001 Mt. Vernon St., Philadelphia.

At the Theatres.



The Fourteenth Street Theatre was packed on Monday, the gallery with the *ten* of Thompson street and the parquet with the denizens of Murray Hill. The reason for this meeting of extremes was the appearance of Callender's Colored Minstrel Festival. The festivity of the affair was not confined to the stage; it permeated the audience, who thoroughly enjoyed the songs, gyrations and characteristic humor of the dusky performers. The programme began with a capital first-part. Instead of the stage being arranged in the conventional manner, it was set with a tropical scene, and the darkies were ranged in tiers, the soloists and comedians being placed in front and the vocalists in the rows behind them. The choral singing was superb of its kind. The natural sweetness and harmonic correctness of the negroes was heard to excellent advantage in a number of selections. Wallace King, who would perhaps be a Campanelli if his face were white, gave a simple ballad with delightful expression, which won for him an encore. Billy Banks, Charles Huns and others sang comic ditties. The first-part concluded with a laughable burlesque circus, wherein the "cullud" folks showed their agility and propensity for kicking up monkey-shines. In the second division of the bill a zouave drill, remarkable for its precision and picturesqueness, was a feature. Charles Huns did an amusing *melange* of dance, song and monologue. Later in the evening the Myers Sisters and King and Brown sang a quartette in fine style. There were other diversions before the whole entertainment ended with an afterpiece illustrating life on a Southern plantation in slave times.

The Festival will remain at the Fourteenth Street during the week. On Monday next Mr. and Mrs. Goodwin will produce their new comedy, called *Warranted*, and repeat the imitable burlesque, *Those Beds*.

Pique was presented on Monday night, at the People's, to a large audience, by a company gathered by Daly in a leisure moment. Mrs. Booth played her part with praiseworthy earnestness, when we take into consideration the difficulties under which she had to labor owing to the eccentricity and incompetency of some of the support. Mr. Wheatleigh's name alone was sufficient guarantee for the correct interpretation of Matthew Standish, the New Englander, and Mr. Thompson was willing to be good had Mr. Daly kindly cast him for a part where his peculiar profile and talents might have been viewed to advantage. We have naught but praise for Charles Leclerc's artistic performance of Ragnomey Jim. Mr. Long was certainly good, but his appearance would have been better had he not in a weak moment purchased his raiment in the neighborhood of the theatre—in the same store evidently patronized by Messrs. Stapleton and Etying. Daly's latent lady amateur is as great a failure as his society gentleman was when he played with the company for one consecutive night in Boston. Next week Esmeralda will be played at this theatre.

The Sparks company are always welcomed warmly in New York. Their entertainment is invariably so clean and clever that they have achieved a reputation second to none in the particular line of business they follow. An evening in their society is a veritable antidote to dull care, since it means mirth and laughter galore. We would like to see the anchorite who can resist the charms of the pretty young ladies, or the saturnine individual who will not give way beneath the expansive influence of the jolly comedians. None such, at all events, were in the Third Avenue Theatre Monday night when the Sparks presented that hysterical affair yclept *A Bunch of Keys*. From Charles Bowser, the eminent maker of fun, who convulsed the house with his Snaggs, to the trim subreite at the bottom of the list, every member of the bright little party disseminated his or her share of hearty enjoyment among the spectators. The company will play to large business throughout their engagement. Next week Sol Smith Russell will be seen here as Sam Dillway in *Edgewood Folks*.

The Rajah was received at the Grand Opera House on Monday evening by a large and appreciative audience. In part the cast is the same as that of the Madison Square run. Altogether it gives Mr. Young's comedy as good a representation as the original company. H. M. Pitt repeated his admirable performance of the leading character and won much applause. Marion Elmore was charac-

ing as Emilia and Billie Deaves filled through the part of Gladys Wynnot. Jekyll was cleverly acted by E. M. Holland, and Messrs. Murray, Harrows and Warren and Mrs. Dollie Pike acquitted themselves with credit. Next week Mr. Raymond comes to this theatre in his amusing comedy, *For Congress*.

Tony Pastor has another potent programme at his theatre in Fourteenth street this week. Chief among the long list of eminent specialists are the new quartet of comic geniuses, Lester, Allen, Seaman and Girard, whose absurdities are extremely funny. Then there are the Clipper Quartette, Professor Parker's dog circus, Hallen and Hart in a neat sketch, four acrobatic performers of merit and the great T. P. himself. The bill concludes with a farce containing some of the funniness of Peck's Bad Boy.

We are glad of the opportunity of congratulating the management of Wallack's upon having secured a pronounced success. *Lady Clare*, produced on Wednesday night of last week, before an audience that included the usual social and journalistic notables who make it a point to come together on first nights, was received with genuine marks of favor and started in at once with flying colors for what promises to be a prosperous run.

The piece, as our readers know, is by Robert Buchanan—at least, Mr. Buchanan says so wrote it. If he substituted the word adapted he would come nearer the mark, for there is no earthly reason to doubt, after having seen *Lady Clare*, that it was in great part suggested by the French book, *Le Maître des Forges*. That the story is a strong one is proved by the numerous adaptations that have lately been made of it. There are points of resemblance in it to a comedy, formerly popular in England, called *The Spitalfields Weaver*.

Lady Clare marries a man beneath her in rank, John Middleton, because she has been jilted by a scamp, Ambermere. Middleton loves his wife, but she has quite the opposite feeling for him. On the nuptial night she endeavors to escape from his side. He detects her, however, and a strong scene ensues, in which the ill assorted couple come to an understanding; he consenting that their marital relations shall go no further than the bearing of his name, and she agrees to remain under his protection. After a time they meet Ambermere in a foreign country and he desperately, but ineffectually, storms the heart of his former love, *Lady Clare*. A duel ensues between Middleton and the young nobleman. As they fire, the heroine rushes in and places herself in the way of one of the bullets. This is a trick which dramatists have used time out of mind. *Lady Clare's* wound, however, turns out to be a slight one. She realizes the true worth of the husband she has despised and learns to love him as devotedly as he loves her. The winning of a wife already wedded, it will be seen, is the *motif* of the whole story. The characters are distinctly drawn; the situations are skilfully brought about, and the action moves quickly along with a proper regard for sequence. The dialogue is written in good, virile, terse English. Altogether, Mr. Buchanan has succeeded in making an interesting adaptation of a powerful work.

The company in several instances distinguished themselves. Rose Coghlan gave a strong, dramatic exposition of the title-role. It was natural at all times and intense at those passages in the play that required intensity. Her success was complete, the audience lavishing upon her many marks of approval. Miss Coghlan's dresses were very pretty. Charles Glenn is a conscientious young man from whom we expect and get carefully prepared characterizations. His Ambermere showed thought and study. He made the part as unscrupulous as the author intended. Osmond Tearle seemed to please the audience by his acting as Middleton. There is a singularly unyielding monotony about all of this actor's work lately that is far from pleasant. His face, his voice and his manner appear to be narrowly limited in the power of expression, and the consequence is that everything he attempts partakes of a wooden style. Miss Meador, Miss Russell and Mr. Buckstone were more than acceptable in their modest capacities, and Madame Ponisi acted with her usual discernment, although she was thrown away upon an inferior part. The scenery was handsome.

Applause rang through the house at frequent intervals, and people who swear by Wallack's shook hands with each other and smiled over the lassoing of a hit at last.

The sensational, spectacular play, *On the Yellowstone*, which holds the boards of the reopened Cosmopolitan, is beneath serious notice. It is a jumble of nonsense, conceived during a nightmare and prematurely born. A great deal of time scenery and the efforts of two or three capable actors are wasted upon this illiterate trash. On the occasion of its first representation, Wednesday week, there was a large audience present, the majority being attracted, no doubt, in the expectation of enjoying a hearty laugh. They were disappointed. The production was neither good enough to interest nor bad enough to be funny. It was simply an exhibition of sheer, brainless stupidity, wearisome to the extreme.

The plot of the piece is somewhat involved, and the job of separating its complicated meshes would probably end in the entangle-

ment of the person essaying it. There is a fugitive band of emigrants, a separated husband and wife, some sanguinary Sioux, who select the wife for their queen in preference to roasting her at the stake and serving her up in nice chops and savory grills. There is also a female scout in leather leggings, who does many valorous things, among others saving a would-be suicide, who chooses the novel plan of shuffling off this mortal coil by planting himself on a gravel bed from which a miniature flood is to arrive and sweep him over some canvas and cotton tails. There is, too, one Jumping Bear, a big medicine-man and mighty consumer of Union Square fire water, who runs the political machine of the blood-thirsty Sioux. He falls in love with the captive wife. Not having been converted to Mormonism, she declines to go into the wholesale marriage business, refusing even to accept the position of morganatic spouse to his Indian odds. With true aboriginal chivalry, Jumping Bear talks some Hiawatha talk, wherein he swears that he will never—at least not often—take advantage of the lady's unprotected position. But this noble brave—like some of his Tammany cousins—is destined to bite the dust. He bites it viciously in the last scene of all, that ends this strange, eventful history, and to the lascivious tinkle of the bassoon and big fiddle. The wife is restored—in unimpaired condition—to the partner of her joys through the heroism of the tall female in leggings, and all the people in the house (excepting those in front of the curtain) eat nectar and are happy.

Of the unfortunates who appeared in the drama we have little to say. Pauline Mark ham looked handsome and acted intelligently as the wife, Mrs. Kelly. The manageress, Mary C. Blackburn, as the scout, Nancy Jane, did her level best—which was not much, to tell the truth. Mr. Fleming, as Jumping Bear, had all the jumping qualities in his favor; he skipped around in his rubbers as though he had been accustomed to moccasins and intimated all through his chequered professional career. The others scarcely call for notice; some of them were capable—most of them were not. The scenery was really beautiful. The cañon of the Yellowstone in the first act, and the rapids and falls in the third, were realistic as well as picturesque. It is a pity such fine scenic achievements should be wasted on such balderdash as the play itself.

We fear *On the Yellowstone* is not destined long for this life. The length of Miss Blackburn's purse will have much to do with its longevity.

Wanted—A Partner is going the rounds very thoroughly. Its third continuous engagement in the Metropolis was begun at the New Park on Monday to a good-sized audience, which gave itself up to the enjoyment of Messrs. Graham, Mestayer and Co.'s irresistible merry-making. The next attraction here will be Mrs. Langtry, who comes next week to illustrate *A Wife's Peril*.

Alpine Roses, singular as it may appear to the critical mind, is drawing large houses at the Madison Square. Although the receipts are the managerial criterion of merit, the success of Professor Boyesen's nursery drama does not lead us to alter one whit the adverse opinion already formed. One thing however, is made evident by paying it a visit: the representation is much smoother and generally more satisfactory than on the first night.

Confusion at the Comedy Theatre, so far as draught is concerned, is a continuation of Confusion at the Fifth Avenue. The bright little house is filled to repletion every night, and the irresistibly funny performance is hugely enjoyed. A more sparkling, effervescent farce we have not seen in some time. It will run here as long as business warrants.

Mrs. Langtry's engagement at Niblo's was to have closed on Saturday last. Owing, however, to its great pecuniary success, arrangements were made, by cancelling a date in Williamsburg, to extend it another week. The wisdom of this readjustment is proved by a succession of large houses. *A Wife's Peril* seems to please the public, particularly the feminine portion, which is always ready to go into raptures over plays of this class. Next week, T. P. and W.'s Minstrels.

There is no decrease in the attendance on Cordelia's Aspirations at the Comique, which is in its fourth month of success. We should not be surprised if the piece ran to the end of the season. It is the solidest hit of the theatrical year in New York.

Separation is drawing large houses at the Union Square. The management make no idle boast in claiming it to be the greatest financial success of their theatre since *The Banker's Daughter*. Mr. Campbell's intensely interesting play is superbly acted, and the patrons of the house are nightly gratified with the pleasure it affords.

However opinion may differ as to the merits of *Nadjezda*, it must be admitted that it has secured a popular success at the Star. The horrors which it presents apparently satisfy the morbid taste which exists among a certain class of playgoers in all large communities. Mr. Barrymore's work, aside from this tea-

ture, is certainly clever. The language is forcible the situations skilfully arranged, the complications of the story ingeniously brought about and deftly disentangled. Were his plot bereft of two-thirds of its criminal character, we could endorse *Nadjezda* as one of the best dramas of the day. But in its present form it is repulsive, and therefore bad art; for beauty as well as truth is essential to art. *Nadjezda's* acting is highly praiseworthy, as, indeed, is the work of all the other members of the cast. Harry Sargent informs us that the receipts from night to night have made formidable upward jumps. *Nadjezda* will be kept on throughout the whole three weeks' engagement, except on Saturday night, when Twelfth Night will be acted. John McCullough is to appear after the Polish star.

The Musical Mirror.



The Twenty-third Street Theatre reopened Monday evening with a hitherto unheard of organization called The People's Opera Company. There was a good-sized, good natured house, largely composed of persons who are willing to "assist" by their presence on any occasion in return for clipped pasteboards. The Pirates of Penzance was given in a style not altogether bad. Of the cast Josef Handel was most successful. His singing as Frederick showed him to be possessed of a nice tenor voice, agreeable in quality and carefully trained. Fred Dixon did the Major-General very well, and Wolfe Marks was in some respects satisfactory as the Pirate King. Mabel, in the hands of Hattie Starr, made a pleasant impression. The three young ladies who appeared as the General's daughters were apparently at loggerheads, having failed to agree before the curtain on the question of precedence in the representation. The consequence was that they were tittering with one another on the stage when they should have been attending to their business. Fannie Gonzalez was so so as Ruth. The chorus did better work than one might have expected, although they, in common with most of the principals, frequently gave evidence of insufficient rehearsal. After a few rights the performance will probably be quite satisfactory, its defects at present chiefly arising from hasty production.

It has finally been decided and announced by Miles and Barton that *La Vie Parisienne*—denuded of its French peculiarities—will follow *Orpheus* and *Eurydice* at the Bijou. The latter will complete its hundred-night run first, and *La Vie* will be produced the second week in March. All the features of the representation will be elaborately prepared, and a brilliant production may be expected.

The beautiful production of *The Merry War* at the Casino is meeting with the large share of public attention it justly deserves. A stronger cast was never given a comic opera in this city, and the same strength pervades every other department of the production. Mr. Leslie's hit as the Dutch tulip-grower is most pronounced, and Mr. Carleton, Miss Costello and Lilly Post also distinguish themselves. Not an unimportant feature of the entertainment is the drill and march of twenty handsome girls in dazzling armor. Their evolutions are loudly applauded every evening.

There was an enjoyable concert at the Casino on Sunday. Emma Juch was warmly welcomed and sang several selections. Stoddard, the baritone, gave the Toreador's song from *Carmen* and the Romanza from *Tannhauser* in excellent style, and the violinist, Fritz Giese, made a good impression. Aronson's orchestra discoursed popular music. Considering the inclemency of the weather the house was very good.

The curiosity to see Gilbert and Sullivan's latest work attracts large houses to the Fifth Avenue. On several occasions no seats have been obtainable after eight o'clock. *Princess Ida* has none of the elements that popularized *Pinafore* and *Patience*, so it is doubtful whether the present rush to see it will last.

La Vie.

A rehearsal of *Orpheus* and *Eurydice* was held yesterday at which the entire company was present. Previously, Vanoni had sung several times a song from *La Vie Parisienne*, she and Max Freeman being the only persons engaged as yet for the cast of the next Bijou production. In a conversation with General Barton the latter said:

"We will produce *La Vie* on March 17, surely. We use Farnie's libretto, which is the best English book. The cast will be carefully

selected and the production, if possible, surpass that of *Orpheus* and *Eurydice*."

"*Orpheus* goes on the road upon its withdrawal?"

"Yes, and with the present company principally. The one hundredth performance will occur on March 7."

The reporter learned that the costumes and scenery for *La Vie* are nearly ready. A novelty in the railroad depot scene will be the entrance of some of the characters in wheelbarrows. The chorus is being engaged by Townsend Percy. Manager Donnelly will go on the road with *Orpheus*.

La Danseuse.

Every business requires attention to ensure anything like success. The moment, however, that art is touched, even in perhaps its humblest form, then devotion is inexorably claimed. Dancing is probably the only branch of art which, more from the birth and brawn-culture of its votaries than from the possibilities of the branch itself, may be quoted as an inferior section of that great "something" which denotes social existence, though necessary only to life as the setting of the jewel is to the jewel itself. No person who is not wholly idiotic imagines, when witnessing the curious or harmonious gyrations of clever dancers, that they were born in this facile condition, or acquired their dexterity or agility without some trouble. We are indebted to a very clever *premiere danseuse*, lately performing in the city, for some details of her work which should prove interesting. The lady in question lives a life few of our city belles would care to imitate. She rises early and eats a breakfast which is by no means composed of precisely those things she likes best, but rather of what will provide her with sinew, muscle and strength without a tendency to create fat. For several hours every morning, except one, in the week she assiduously practices, or exercises. She would dance with rapture hour after hour, but the practice is so wearying and monotonous; so she is obliged to rest on the Thursday of each week.

The writer of this article watched, unobserved, the exercises referred to for more than an hour one morning. The little practitioner was clad in knickerbockers of white linen, an old satin bodice, of course no corset, and tucked round her waist were a set of stiff linen petticoats. On a table near was a towel and a woolen shawl. Standing firmly on one leg, the foot well turned out, her hands loosely dropped before her, she slowly lifted the other leg till the foot was level with the shoulder. This movement was constantly repeated, the elevating of the leg being sometimes rapid, sometimes the reverse. Another torture, called, technically, "turning out," was accomplished in this way: The backs of the heels were placed together, the toes then straightened out, while the knees were slightly bent, the body dipping somewhat; thus the two feet were in a straight line. Balancing herself steadily, the little dancer now brought the knees together; she paused a moment, then suddenly withdrawing the support afforded by her lower limbs, the knees shot out on either side, the body dipped almost to the ground; then the original position was resumed. No idea of the pain of even attempting this action can be conveyed except by experience. Every few minutes the dancer had to stop breathless, and covering her naked shoulders and heaving chest with the woolen shawl, she would wipe away the profuse perspiration from her brow, hands and arms.

It would be wearisome to continue describing the endless variety of contortions, both of trunk and limbs, resorted to by the toiling little artist—all evidently tending to produce a phenomenal development of muscle and sinew as well as suppleness of the joints. An intimate lady friend of the dancer supplied an interesting detail that would have been, ordinarily, difficult to obtain. The well-known effect a clever corymbée obtains by moving—it can scarcely be called dancing—on the extreme point of the toes has little tricks connected with it. The toe-nail of the great toe of the right foot is suffered to grow long, is made pliable, and induced, somehow, to lie flat on the top of the toe. A hard surface is in this way obtained, while an additional purchase is procured by a stiffening in the top of the slipper. A dancer usually changes the right shoe after a "toe" solo, for the shoe will only stand a very slight strain without giving out.

Taken all together, there is probably no creature whose life is devoted to the entertainment of her fellow-creatures who has to suffer greater personal inconveniences, and even hardships, than the smiling, bounding dancer who appears, shimmering in the bright limelight, to be free from an ache, a pain, a care or an anxiety.

Jessop and Gill's Plays.

Meeting William Gill after a rehearsal of *Confusion*, at the Comedy Theatre, a Mirror man asked him:

"Have you finished your play for *Aimée*?"

"Yes, with the exception of a few finishing touches."

"What is its title?"

"*Mam'selle*. It is from the joint pens of George Jessop and myself."

"What is the nature of the piece?"

"Well, you may call it a comedy drama. The leading character—for *Aimée*—is a young French girl, and the piece treats of her adventures—the scene being laid in this country. If it is a success *Aimée* will make a tour under the management of Maurice Grau, playing a metropolitan engagement first—so I understand."

"Have you any other pieces ready?"

"Yes; one for Agnes Herndon; but we have not yet named it."

"You are remodelling *The Glass of Fashion* for Mr. Stetson, are you not?"

"We are changing it a little, making it more interesting locally. The new version will be played by the No. 2 *Confusion* company alternately with that piece."

The lawsuit begun by Charles Coghlan against John Stetson was down for hearing on Monday, but was not reached owing to the number of causes on the docket. It is probable that a compromise will be effected, anyway.

The Giddy Gusher



What an awful shame it is that a first-class troupe of minstrels do not receive sufficient inducement to settle in New York. Here we are without an established minstrel hall; and of all forms of amusement commend me to a good darkey band.

Harrigan and Hart jam enough of it in their plays to be some compensation; but what wouldn't one give for a fondly remembered night in Mechanics' Hall, or a seat on a hard board in some country town meeting-house and their earliest interview with the nigger minstrel business?

Some of the pleasantest recollections in most people's minds are connected with the minstrels. You get talking with any old folks and start 'em on those good old shows and see how their eyes brighten as they tell of little Luke West, with a nose spread out over his face like a veritable darkey, through which he whistled in a remarkable manner. How they remember big, handsome Hy Rumsey with his banjo, and Matt Peel with his lively legs, and dear old Eph Horn with the woman's rights lecture and George Christy with his big eyes and his little hands and feet, and Sher Campbell and his baritone ballads.

If you interview a Bostonian you hear about the Morris Brothers. If a Philadelphian, it's Frank Brower. If a Southerner, it's Dumbolt or Sanford. But it's a nigger minstrel every time. And were we in New York ever any better fixed than when we could go of an evening and have two or three hours solid fun with Dan Bryant, Nelse Seymour and Unsworth?

Here then skips in for a week those poor shoats, the real darkeys, filling our hearts with regretful remembrances, and there's really no combination on the road that we hanker for but Thatcher's, and Thatcher's we ought to know. Billy Birch has been so badly used up by nice personal friends, and so sadly neglected by the public, that it's doubtful if he feels the ambition and energy requisite to start in again. But there's young blood in the Thatcher crowd, and enterprise enough to change the bill once in a while, and talent enough to run one programme a year, if they were too lazy to use their enterprise.

We ought to have a good minstrel company permanently located here, if for no other earthly reason than for me to take blasted Britishers to it. I went hunting up the strangers within our gates, and particularly Londoners, when Thatcher was up at the Cosmopolitan. The Londoner has his Moore and Burgess, and after them the worst set of ham-fatters we ever got together are revelations of talent. For a good many years I had heard of St. James' Hall and the noble band of Moore and Burgess. Therefore the first thing on striking London that I did, was to go and see the big London Minstrel show.

Great Caesar's ghost! if that party would come over here and try Meriden, or give Yonkers a taste of their quality, or light on Germantown, or give an entertainment in any small Yankee settlement, that would finish their pretensions. They'd be swept up by the janitor next day—the hospitals would be full of 'em. They are the worst family party that ever went into the business, and yet they coin money. And those benighted Londoners come here and I can't show 'em Thatcher's Minstrels—it's painful.

But if I am deprived of that privilege I have Harrigan and Hart, and there do I convey any European friends, and during the run of Cordelia and her aspirations I have gathered the foreign verdict from so many sources that I am convinced that the company down at the Theatre Comique would achieve the greatest success in London that ever was accorded anything out of America. I say this quietly and privately to you, for by no word or look would I encourage them to leave New York. In the absence of a solar system—in the presence of mud and rain and impending suicide—what would become of us without Harrigan and Hart? I shudder to contemplate so dreadful a situation. In the affliction of living we possess at least one mitigating circumstance—the existence of the Theatre Comique.

There's a good deal of fun to be got in studying messenger boys. They certainly are the sharpest practitioners, outside the regular

Philadelphia lawyer, we have in the States. Governed by some strange power, the office always sends a large boy for a small errand, and vice versa. If I want a few yards of tape from a shop around the corner, there is sure to turn up a youth the size of Commissioner Brennan; and if I wanted a hot range brought up from the Astor House, some mite just able to reach the door handle would appear on the scene.

In accordance with this rule, in answer to a call the other day I got a little sorrel top, cross-eyed chap who didn't look to be half-a-dozen years old.

"You got order and pay for two dozen of stout," said I. "Have 'em send it all bet six. You bring six. Do you think you can carry six bottles? They are heavy." You should have seen the scornful gleam of his wildest eye as he sized up my belief, and he disappeared.

Half an hour later I heard a fumbling at the door, and there stood Mr. Tot Messenger with a lemon box and the whole two dozen porter. He had walked seven blocks and dragged that box and struggled into the house with it. He'd scratched his little hands and strained himself till his eyes stuck out, but his ambitious spirit was triumphant, and I think I let him know I appreciated his pluck.

A friend of mine had a diamond pin that for repairs was going to be sent to Tiffany's. She rang for a messenger, and when a stalwart boy stood beside her she was busy writing, and in a vague way, picking up the pin, she said: "You want to take this pin and—" here she hesitated as she was finishing a written sentence.

"How much do you want to get on it?" asked the boy.

The astonished lady dropped her pen. The lad was examining the pin.

"I guess I kin get \$25 offen Lingo," he continued.

"You take it to Tiffany and get that fastening mended while you wait," said the lady, severely. But the boy looked disappointed when he found he wasn't required to pawn it.

A lady acquaintance sat on Sunday last with some married friends in their parlor at a well-known hotel. The wife withdrew for a moment into another room, and the husband went on reading to the visitor. There came a knock, and a boy the size of nothing, with a regular nursing-bottle of a face, appeared in the doorway.

"Mr. Liffalet Hocomb in here?" he asked.

"No such person in these rooms," said the gentleman.

The lady thought that intc that baby eye came something surprisingly like a wink. The gentleman didn't notice it. The boy went stolidly out and closed the door, opened it again quickly, and said:

"Here's somebody wants to speak to you a minute, Missus."

Up jumped the lady visitor and went into the corridor. No one there. She turned just in time to see the small, innocent boy, jerk out a note, fire it at the gentleman on the sofa, make for the door, and be caught on the ear by a very agile wife, who collared the letter as well as the messenger by one flank movement.

Oh, didn't they have a time! The lady stood aghast, the wife was just going it, the husband seemed paralyzed, but the boy turned on the lady guest.

"What business you got sitting round here without yer bunnit, and havin' grey hair, to get me into trouble," he said. So the lady took him out and questioned him, and found he had been directed to look out for a "fat woman with grey hair," and having by strategy got one fat, grey-haired woman out of the room, he never dreamed there was another still more dangerous on the premises lying in wait.

Recipe for Amicable Partnerships

Manager Edwin F. Knowles seldom crosses the river from Brooklyn to New York. He has as much as he can attend to generally in looking after the affairs of the Grand Opera House in the City of Churches. Occasionally, however, he ventures over to renew acquaintance with his professional friends in the neighborhood of the Square, and it was during one of these rare pilgrimages that a MIRROR man encountered him.

"Colonel Morris and I have nothing to complain of. We have had more than our share of business this season," said Mr. Knowles.

"Your partnership appears to be a very amicable one," suggested the reporter.

"Of course it is," replied the manager, "of course it is. We thoroughly understand each other, and have never had even a flutter of ill-feeling. Everything is lovely between us. You see, the Colonel and I go on the principle that it is necessary to consult one another in everything. He has his particular department of the business and so have I, but in all matters of importance we consider together. That's the only way to avoid tempers."

"You have been very successful, it is currently reported, in securing desirable terms with the combinations you play?"

"The reason is simple. Our expenses are a certain figure—heavier than those of almost any company we play. A manager comes to us for time. We come to the subject of terms. The manager wants us to give him fifty per cent. We ask what his party is likely to draw.

Certain of \$5,000 on the week, at the very least. We offer to take the first \$1,000, give him the second \$1,000 and divide the surplus. He's not willing to do that—he wants to share from the start. If he is so certain that his attraction will bring in \$5,000 why should he object to an arrangement by which if that sum is reached he will secure his fifty per cent. The trouble is that he isn't certain, and he wants us to run the chances with him. This we are unwilling to do. In making contracts we are generally governed by the standing and Brooklyn popularity of the combinations. We have found that the plan has worked satisfactorily to both parties. It is only the manager with a weak company who sticks to unfair terms."

"Have you any productions in prospect at your house?"

"Two or three. Next month we will do Archie Guter's D. A. M., with new scenery and a strong cast, which he is now selecting. Later, we will revive his comedy, After the Opera."

Puritan Days.

The story of Puritan Days, the new opera by Earl Marble and Richard Stahl, opens soon after the settlement of Plymouth, and begins with a Puritans' chorus, after which Miles Standish, Governor Bradford and others express their indignation that a new arrival of young people from England had refused to work on Christmas Day, the Puritans declaring such obstinacy to be no better than popery, and Governor Bradford singing:

When I was a lad in England old,
I studied over many a way,
In Summer's heat and Winter's cold,
To make my work seem only play.
I looked all over the universe,
And pondered on the things that I saw,
And soon concluded that sport was a curse
To be put down by the arm of the law.
Sport has an animosity
For work, and the velocity
With which it works stricly
Is such a dreadful thing!
It favors all rascality,
And harbors criminality,
Hence Puritan fatality
Will have no tinge-ling.

Subsequently two of the young rebels sing a duet as follows:

The country it is big enough
For freedom all around,
And we have danced the jig enough
To be no longer bound.
Oh, it is very curious
That freedom is a thing
That seems to be so spurious
When someone else is king.
The Pharisee is ever here,
The hypocrite also,
And always will be, never fear,
Oh, never fear, never!

These are second tenor and second soprano characters, the first soprano and tenor being dignified and lovers, of course, while a baritone and contralto (the latter an Indian princess) are lovers, and, with the others, are married by Indian rites in the last act.

Very old prints have been secured by Mr. Marble of the Indian dance in vogue in such cases, known as the Dance of the Birds and Blossoms, of which he hopes to have a brilliant finale made when the opera is produced. It may not be out of place to state that Mr. Marble has taken the name of Doty for this baritone from the Edward Doty who came over in the *Mayflower*, and who scandalized the Plymouth community by marrying an Indian maid, and from whom Mr. Marble claims descent.

A chorus of Indian girls is one of the novelties of the opera, affording color and action in no small degree, giving a distinct flavor to the second act, which occurs at Merry Mount, which was such an eyecore to Plymouth, and where Thomas Morton (basso) and his followers make merry on the succeeding May Day, and get arrested during the festivities by gruff Miles Standish. An Indian Medicine Man, the Indian princess referred to, and Morton and his reckless followers crowd the second act full of fun and melody. Mr. Marble has retained a portion of the words of one of Morton's bacchanalian songs for one of the numbers, and regrets that the crude old melody, that is spoken of but not preserved in the annals of the old colony, cannot be also utilized. The last act is devoted almost wholly to sentiment and wholesale matrimony, though fun occasionally manifests itself.

The composer of the music, Richard Stahl, is a young man, but he has written two operas that have had successful runs in Germany, besides many detached works of a less ambitious character that have enjoyed popularity. He is brimming over with talent and his music is strikingly original. The score of Puritan Days exhibits great versatility and discernment. There are several choruses in it of superior merit; an exquisite solo for the soprano; some catchy humorous movements—it is fact all the variety that is essential to a work of this sort. He has exercised admirable discrimination in making the music characteristic of the subject matter, so that it is an American opera in more than one respect. To do justice to Mr. Stahl's production in the limits of a brief newspaper article is quite impossible. We can only say that Puritan Days seems to possess all the elements that go to make up a successful comic opera, and Messrs. Marble and Stahl should have no difficulty in finding a manager suitable to present it properly to the public.

Professional Doings.

—Louise Rial will go to England this Spring.

—C. E. Marshall's play, The Two Slaves, will shortly be produced in some Eastern city.

—William H. Gill has changed the scene of The Glass of Fashion from London to Washington.

—Henry Amiar will shortly start out with his new play, A Living Lie; or, The Counterfeit.

—Scott Marble's play, American Fats, will be performed on Monday next in St. Paul, Minn.

—Sonnenthal, the foremost leading man in Germany, has been engaged for an American tour.

—Haber and Farron produce their new play, The Editors, in Savannah, Ga., on Saturday night.

—Little Eva French, the child-actress, has been taken from the profession and sent to school.

—E. E. Rice will manage the Arch Street Opera House, Philadelphia, on behalf of John Stetson.

—Ed. J. Brown, author of Edgewood Folks, is writing another play for Sol Smith Russell.

—John W. Wilkes has been engaged by McKee Rankin for character business.

—Signor De Vivo will, it is stated, take an English opera company to Australia.

—Scott Marble is writing plays for Baker and Farron, Lillian Spencer, Marie Prescott and others.

—Beth Crane and wife have left the Gayler Comedy company and returned to their home in Boston.

—Frank Dumont's burlesque, Confusion Confounded and Confused, has caught on in Philadelphia.

—Patience will follow The Pirates of Penzance at the Twenty-third Street Theatre on Monday night.

—Yesterday afternoon Charlotte Thompson gave a benefit to the flood sufferers at Liberty Hall, Pittsburgh.

—Shiel Barry and Sadie Marinot are the only people who will go with the Boucault family to Australia.

—Laura Don will appear in A. C. Guter's play, D. A. M., on March 24, at the Brooklyn Academy of Music.

—One of the bullerines of Abbey's Italian opera is a countess, and the ballet-master is the Cavaliere Danesi.

—Joseph Frankan has been engaged as principal comedian by the Krallys for their new theatre next season.

—George S. Knight and Sol Smith Russell were guests of the Philadelphia Journalists' Club while in that city.

—Rebecca Deering, claiming to be an American actress, is playing Richard III, in the English provinces.

—Marlande Clarke and Florence Gerald will produce their play, A Friend, under Faranta's tent in New Orleans.

—A company is rehearsing The Galley Slave at the Cosmopolitan. It will open at Newark on Friday night.

—There was some interesting testimony in the Miller vs. Rankin case. The swearing on both sides was very hard.

—David Hayman is soon to take out a company in Offenbach's Chouffouri. It will be Anglicised and elaborated.

—It is rumored that Manager McCaull has purchased Haverly's interest in the Philadelphia Broad Street Theatre.

—Mary Gray has signed with John P. Smith to play in Between Two Fires. She is said to be a promising young actress.

—Robson and Crane have secured Sims' play, Mother-in-law, and will produce it during their Brooklyn engagement.

—Harry T. Wilson (Harry Harmayne) has replaced Charles E. Cooper as agent for Atkinson's Bad Boy company No. 2.

—McKee Rankin has remorselessly cut Gabriel Conroy. From eleven characters he has reduced the dramatic persona to six.

—From present appearances the better class of variety theatres will play nothing but vendeville combinations next season.

—A Remarkable Woman is the title of Jessop and Gill's new play for Agnes Herndon. She will perhaps star in it next season.

—Evans, Bryant and Huey's company have joined the Actors' Fund, setting a good example to other variety organizations.

—G. B. Dalton, formerly a performer, but latterly doorkeeper at Tony Pastor's, broke his leg on Monday. He lies at Bellevue.

—Robson and Crane have enjoined Leonard Grover from playing Our Boarding House. They have been after him for a long time.

—The Bunch of Keys has been doing very well at the Third Avenue Theatre, the business being equal so far to any done there this season.

—Dr. Marshall, charged with attempting to blackmail Mary Anderson's manager, Dr. Griffin, was tried in Pittsburgh last week and acquitted.

—Ten combinations have gone to pieces recently on the Western circuit, and from all accounts the number will shortly be doubled.

—Irving and Wyndham seem to be badly stuck on Chicago. Their engagements there have been very profitable and social attentions numerous.

—Manager Abbey's Opera company appeared in a concert on the 17th at Music Hall, Cincinnati for the relief of the flood sufferers in that city.

—Max Zeolner is now the business manager of The Deuce of Hearts company, having resigned from Rose Eytling's employ to assume that position.

—The Fun on the Bristol No. 2 closes next Saturday in Albany, to come to New York and reorganize before a California tour, which begins April 7.

—Walter Reynolds has been specially engaged by Tompkins and Hill to pay Jalma in place of William Redmund. He opens in Chicago March 3.

—Should the attendance on Princess Ida drop off The Ace of Clubs will be done at the Fifth Avenue. Mr. Stetson bringing the scenery from Boston.

—The B & O Railroad now runs a train to Chicago which leaves this city on Saturday night and arrives there at twenty minutes past seven on Monday.

—In consequence of Col. Mapleson's breach of faith with the management, Henck's New Opera House, Cincinnati, remained closed during last week.

—Harley Merry has just finished a new scene for The Hump of Gold, and also one for The Power of Money, the latter representing the Mammoth Cave.

—Falka is now in rehearsal under the direction of C. Heyne, Jr., at the Lyceum in Philadelphia, where it will receive its initial performance in this country.

—As Edwin Booth will not play during the week of March 3 Brooks and Dickson have arranged to put on Taken from Life with the company at Williamsburg.

—The principal members of the Fun on the Bristol company that played two weeks at the New York Comedy Theatre recently, appeared at Koster Bial's on Sunday night.

—C. J. Bell sails to-day on the *Indian Monitor* for London in the interests of Lillford Arthur, who at the last moment found it impossible to get away. Mr. Bell will remain in London and Germany some weeks.

—James T. Hutchinson is now assistant treasurer of the Fourteenth Street Theatre. He is highly spoken of by the profession, among whom he is widely known.

—Grace Thorne declined an offer last week to join Dion Boucicault's company, preferring to remain in the Boston Theatre stock company. She is now playing in Japan.

—Lillian Ramonet withdrew to state that it is she and not her sister Daisy who is now playing the leading part in The Girl I Love. On this point she seems to be very positive.

—The theatre which the Krallys are about to erect in Fourth Avenue is to be a house of dramatic productions, with a strong stock company—not a spectacular theatre as is generally supposed.

—Frank Lane, of the 34th Street combination, has resigned to assume the business management of the Harry Richmond combination, which begins to season shortly at the Howard Athenaeum, Boston.

—The New York Circuit Association has leased the first floor of No. 44 West Twenty-third street, and will take possession March 1. Brooks and Dickson and the Brooklyn Lithograph Company are in the same building.

—W. H. Lytell and his company opened in Youth in Winnipeg on the 11th, the Princess Opera House being crowded to the doors. The scene of action was changed from Afghanistan to Zululand, and was very well received.

—The Third Avenue Theatre has been entirely re-scened and the audience re-arranged. This was done between the performances on Saturday and Monday nights. The seats are now comfortable. They were tortuous before.

—George S. Knight is playing toward California. He is due there in April. Edward Kendall played the heavy part, Whitworth Lawrence, in Baron Rudolph recently in Philadelphia. After the performance he was complimented by Mr. Knight.

—Townsend Perry is agitating a scheme for the benefit of the Actors' Fund, to take the form of an art exhibition of the works of professionals only. This was done with success in London. Many prominent artists have volunteered their assistance to Mr. Perry's scheme.

—The Deuce of Hearts, a laughable comedy by John Harrison, seems to have made a decided success. The company engaged in presenting it is an excellent one, consisting of the names of a number of well-known people. It will be played shortly at the Brooklyn Grand Opera House.

—Edmund Pierce, who died in Providence on the 10th, made his first appearance at the Boston Museum in the season of '95-'96. In 1873 he engaged to star in a play written for him by J. J. McCloskey. He last appeared in Newark, N. J., on Sept. 1, 1883, in the dual role in The Lyons Mail.

—Augustus Pico informs The Mirror that Stetson will send The Ace of Clubs on the road. The company that played it in Boston opened in New Haven on Monday night in Confusion. It will open in Brooklyn in two weeks. The No. 2 Princess Ida takes the road in about two weeks.

—The Galley Slave will be given by the following people at Newark on Friday and Saturday: Agnes Herndon, Margaret Lamm, Mary Gray, Mrs. Richardson, Louise Edgemon, Baby Armstrong, Frank Rankin, William Beech, Wood Benson, John F. Wesson, Robert Bouchee and Donald Smith.

—William Henderson told a Mirror man yesterday that the owners of the Standard Theatre were willing to let him rebuild it, or would do so for him and give him a loan. As present, however, he has decided to postpone consideration of the matter until he knows the success or otherwise of the play which he takes on the road in two weeks.

—Manager Amburg has engaged Harry Bandmann to play Narcissa and The Merchant of Venice at the Thalia. Madame Goltzinger will play Portia in the latter play, and after they have been played for three nights Margie Irschick will join the company. On the 25th the new opera, '96, will be given. The Librettos are playing in the larger cities.

—Julius Cahn, of Cincinnati, and recently manager of the Fort Wayne (Ind.) Opera House, has been engaged as business manager of Fleckton's Flying Dutchman combination, and joined the troupe in St. Louis, 17th.

—George H. Hudson, who had acted in the capacity of business agent for the company, died suddenly at the Larchmont Hotel in St. Louis, 15th.

—Now that the date has been fixed for the annual benefit for the Actors' Fund, the committee are desirous of making it a bumper this year. Ben Baker, the assistant secretary, is willing to give every information about the Fund to any one in any branch of the profession, as many people now earning large salaries would no doubt feel inclined to support the charity if aware of the immense good it has done in the past two years.

—Manager John P. Smith anticipates great success for his new venture. He says that Between Two Fires is even tamer than The Tourists. It was produced in 1882 at Wood's Museum, Philadelphia, and scored a success. It is an adaptation of a French play in three acts, the original having run two hundred and fifty nights in Paris. The press, wherever it has been produced, give it great praise for its witty dialogue and funny situations.

—The Madison Square Theatre Rembrandt company and the Academy of Music managers of Baltimore gave a testimonial benefit to the new Journalists' Club of that city on Tuesday evening which was a great success. Over 5,000 tickets were disposed of and the large Academy was densely packed. Floral tributes were profusely presented to the Rembrandt company and a handsome balance in the bank is at the disposal of the new organization.

—Brooks and Dickson complain that they are made the target of petty but venal lawsuits in many towns their companies visit. When the baggage is being moved some swindler has it attached, knowing that rather than miss a date they will pay. In many cases they have given bonds and invoked the courts, but the plaintiff (?) being irresponsible and worthless, nothing but expense, vexation and loss of time is the result. Almost every combination on the road has had similar experience.

—G. L. Doane called at The Mirror office the other day in regard to a letter from T. A. Sweeney, which appeared in the last issue, concerning Helen Jennings and the American Marriage company. Mr. Doane said he could not understand Mr. Sweeney's statement, inasmuch as he had never said in print that Helen Jennings was too weak for the part she assumed. In justice to Mr. Doane we will say that the statement was made by a writer for The Mirror, and that it did not emanate from Miss Jennings' late manager.

The Usher.



In Usher
Maudlin and Frost. The ladies call him, sweet.
—Lionel's Latest's Latest.

Funny people, those English. Read what one of them says in a recent number of the *Figaro*: "In her previous performances the marked absence of the American accent in Miss Anderson's voice has been noticed. It is curious to hear, then, in the original part she is now 'creating,' this American accent asserting itself most distinctly more than once, at times when the actress is laboring, presumably, under strong excitement." One would suppose that the London newspaper chaps partook of provincial instead of metropolitan peculiarities. What is there, for Heaven's sake, in "the American accent" which causes it to be singled out as something extremely objectionable? Our ears are attuned to the pronunciation and accent of all races; we are familiar with the speech of all the world. Were we not, if it comes to that, we would find plenty of cause for jangling the atrocious mixture of Cockney and everything else that British actors indulge in when they first come among us—before they have had the rough edges smoothed down by contact with Americans, who pronounce English more purely than the English themselves. The delightful feature of our pronunciation is that we have scarcely any perceptible accent, having lost the insular twists that no doubt marred the speech of our forefathers, the pioneers.

A well-known manager suggests that the Actors' Exchange plan be carried through this Summer under Actors' Fund auspices. He thinks that the Fund people could guarantee the enterprise for a year, at the end of which time, if the Exchange were then self-supporting, they might withdraw the money invested at the start, even if the idea were practicable I think it should be opposed strenuously, for the Fund was established to aid the sick and destitute, and from that laudable purpose it must not be diverted.

In England there is annually an "Actors' Saturday," when professionals all over the realm contribute to the Benevolent Fund that corresponds in some respects to our Actors' Fund. On the recurrence of this observance, a few days ago, Mary Anderson gave \$250 and Lotta \$100. Irving, Langtry, Wyndham and other English actors now in this country sent various sums.

The Frohmans, who have their fingers in innumerable pies, have arranged with George Rignold for a short season here on his return from England and before he goes back to Australia. He will produce *Clancarty*, a play in which he has met with success. The long-suffering Helen Barry has been engaged for the leading female part, which she acted a good many times in England. It was in *Clancarty*, it will be remembered, that Miss Barry originally intended to effect her New York debut last year at the Union Square. Unwisely she reconsidered the determination and did the unfortunate Arkwright's Wife.

The news comes from London that the remnant of *Vokes* which still remains theatrically active will come to this country in March. Marie Williams and Powers—the comedian who went over with Edouin—will accompany them.

Haverly's business now appears to have resolved itself into buying and selling attractions—a species of trade that is safer and more profitable than management since Napoleonic manipulation went out of fashion. His bonuses for the Silver King interests, the International Amusement Exchange and Comedy Theatre aggregated, I hear, something over \$30,000. But though Haverly has dropped pretty much from notice lately, he is incubating fresh manoeuvres. In April he intends to consolidate his two minstrel parties and send them for a Summer season to Her Majesty's Theatre, London, where they created a *farouche* some time since. Kit Clarke will go in advance, and receive the largest salary that was ever paid to a minstrel agent. Clarke, by the by, has prospered this season. His little party have cleared nearly \$40,000, a large percentage of which goes into his pocket—the result of light expenses, heavy advertising and adroit management.

London journalists are reminding "Colonel" Mapleson that when he was in the British capital a year ago he promised to open the opera

house on the Thames Embankment the coming May. As yet there are no signs of a fulfillment of the pledge, and it is naturally concluded that the "Colonel's" talk was merely bluff and bluster.

George R. Sims is doing Italy. He made his little hay while the melodramatic sun cast its lurid rays on two continents.

The nearest thing in the way of a theatrical date-book has been gotten up by W. M. McManus, the Chicago agent of the M. S. folk. It is bound in Russia leather, contains a calendar for '84 and '85, and the pages are conveniently ruled off with captions suitable to a manager's needs.

I don't know the name of the manager of the Two Johns—whatever it may be—but he is entitled to a notice in this column as being one of the most hoggish chaps in the business. I am told that at Altoona, the other night, he offered insult and humiliation to a newspaper man who had been despatched to write up his—so to speak—performance. Not content with this, he kicked up a disturbance at the hotel where his—as it were—company put up. Altoona begs to be excused from knowing this bound again.

I hear from a member of the In the Ranks company that to make railway connections in Ohio, the other night, during flood-time, they were compelled to charter a canal-boat and experience the delights—more or less—of a towpath journey.

The Elks' Hall, as I predicted, was a very successful affair. The Madison Square Garden was crowded with a notable gathering of people in and out of the profession bent on enjoying themselves, and the committees having the various departments in charge assisted them admirably in this laudable pursuit. As the event took place a week ago, it would be quite superfluous for me to say more now than that everything was well-ordered and everybody had a jolly good time.

The *Sun*, in a paragraph on Monday announcing the death of Admiral Carr Glyn, alluded to him as the man who had intimate relations with Adelaide Neilson. I am surprised that this paper should revive a scandal which even the enemies of the dead actress admit was entirely without foundation. It is hard indeed that the reputation of a great woman cannot be left alone after she has gone into her grave, and that the malicious whisperings in club and green-room long ago should find an echo in the usually clean columns of my bright contemporary.

The Admiral was an ardent and respectful admirer of Miss Neilson. But his desire to make the actress his wife. It was she, realizing the social gulf between them—although she entertained the highest regard for him—would not consent to be his. When he found that she was not to be shaken from this determination, the Admiral ceased the prosecution of his hopeless suit, and became, in every sense of the word, the actress' true friend. I remember her speaking of his honest, faithful friendship during her last engagement in this city, the season before her sudden taking off. The tears stood in her eyes and the words came to her lips in a burst of gratitude. In her will there was found a legacy bequeathed to the Admiral—a token of Neilson's appreciation for his sympathy and nobility of heart. To state that intimate relations existed between this man and this woman is a cruel libel.

Milton Nobles has not yet seen Nobles, Jr., who made his debut in life at Brooklyn a short time ago. He has arranged to rest from professional labors the week of March to in order to make the acquaintance of his heir, who will be just two months old when his father gets a first peep at him.

Here is something from the London *Referee* about Billy Elton's acting in the burlesque *Camarsaman*, recently done at the Gaiety, that will tickle that clever comedian's New York friends:

"Mr. Elton pleased me much as the Shah. This funny little actor seems to have imbibed the true spirit of burlesque, and his dancing is something to see, to enjoy and to remember." Elton, although he did good work at Wallack's, was away out of his element there. He is a born burlesquer.

Goldberg, the demented magician, who was sent to Bloomingdale the other day, gave signs of approaching insanity long ago, and his friends should have taken him in charge then. A couple of months since I found him in the street giving away to passers-by tickets which read: "Ritso Opera Hall. Good for one reserved seat any time after it opens."

"Where is this hall, Goldberg?" I asked. "My dear boy, it will be opened on April 1. I secured the refusal of a big church near Fifth avenue and yesterday went down to Wall street to secure buyers for the stock. In one hour I got subscriptions amounting to a million and a half. Great scheme, my boy, great scheme."

Two papers are constantly misrepresenting Mary Anderson and her business at the London Lyceum, the *Thunderer* and *Daily Tele-*

graph. I understand that her receipts slightly average \$1,500.

Probably the handsomest residence owned and occupied by a professional in this city is that belonging to Tony Hart. It is furnished throughout in excellent taste, and contains many beautiful objects of art. Here, when not busy at the theatre, Mr. Hart spends his time with his charming wife, and their domestic life is perfectly happy. Some time ago the young actor and manager turned his back on the "boys" and their follies, and sensibly settled down. A friend of mine, after paying a visit to the Harts, emerged from the house in company with Tony, whom he offered to convey down to the theatre in his hired cab. "Thanks," replied the actor, "but my own carriage will be here in a moment." And sure enough, up drove a stylish brougham, with a cast-iron coachman, a spanking pair of horses, and all the trappings of a luxurious turnout. This little incident illustrates the traits of industry, ability and steady habits. Go all ye and do likewise!

Ida Mülle desires me to state that she is not married. Of course Cupid is so busy attending to the love affairs of the fair Eurydice that she (Cupid's feminine in this case) could hardly be expected to participate in the joys of domestic life. I shouldn't wonder if she shot herself with one of her own arrows some day, though.

He Wanted to Know.

"I want to know," said a promising young dramatist, yesterday, to one of our reporters who held a stylus and tablet conveniently in one hand, "what remedy there is for the present difficulty in getting one's plays a fair hearing—or, in fact, any hearing at all?"

The transcriber of events looked puzzled; then asked for further information.

"My case is simply this," continued the playwright: "The managers give me to understand that they are open to negotiate for works of merit. I have several of that description on hand; but how, in the name of all that's potent, is a manager to know whether a play is meritorious or not until he has read it?"

This query knocked the reporter out. When he had clambered back over the ropes the man of drama proceeded.

"My plays have been pronounced worthy by competent judges. I write to a manager. He makes an appointment for a reading and doesn't keep it. I lay for him in his office, at his hotel, in the lobby of his theatre, but he always has an important engagement that cannot be postponed, forgetting how important the appointment was made with me and how airily he broke it. If he hasn't an engagement he's too busy; if he isn't busy, he is enjoying a few minutes of leisure and cannot be disturbed. In other words, it is impossible to secure an examination of my pieces. And yet all the managers claim they are on the lookout for strong plays. Can you explain it?"

The reporter's mind was unequal to the test, and the reporter's voice faintly confessed as much.

"Now, you may not believe that my plays are all I represent them to be. Perhaps after hearing one of them—a howling comedy in six acts—you might be able to lend your aid to my efforts in obtaining a hearing. It won't take long, and we can use a table and a corner in this saloon near by for four or five hours if you will order a pair of beers, and—"

But as the promising dramatist, with nervous haste, drew several hundred pages of illegible MS. from the inner pocket of his 1880 ulster, the reporter's legs hurried the reporter's body upon a passing horse-car, bound Harlemward.

A Trunkful of Manuscripts.

Charles Overton, of Maubury and Overton's Hoop of Gold combination, arrived from England on Sunday. In a conversation over his doings abroad he said:

"I went to England to purchase a few good plays, the success of The Hoop of Gold encouraging us to enlarge our business. If the quality of our purchases proves as good as the quantity I shall be satisfied. I've brought over twenty-three pieces, for all of which I own the copyrights in this country."

"Will you name some of them?"

"It would not be discreet to do so just at present. They are from the pens of well-known dramatic writers, including Henry Pettit and Frank Harvey. The latter is an erratic genius, but little understood. He was for a number of years manager for Madame Beatrice, one of the foremost actresses on the English stage, and at her death she left him her plays and the management of her company, which he still retains. The Wages of Sin is one of his plays, and we will shortly produce it. I am getting a company together and will open at a city theatre, as I expect a long run for it."

"Speaking of this play reminds me that it is likely to become the subject of litigation. The Evans-Hamilton company opened in Providence last week in a piece called *Truth*, which is nothing less than a plagiarized version of *The Wages of Sin*. The dialogue has been skillfully twisted and a new name given to the drama. Even with this disadvantage it scored a tolerable success. But we will proceed to protect our rights."

"How are theatrical affairs in England?"

"Excepting the pantomimes, I think they are very dull. The fact is, things are going backward there. There are about six companies in England doing well in the drama, and a few opera companies, but the greater number of the provincial performances would not be tolerated here even by patrons of the barn-stormers. The companies are either first-class or very bad."

"Did you see Mary Anderson?"

"No. Every one was sold for weeks ahead, and I was compelled to forego the pleasure. Miss Anderson has really made a great success. Seats are booked two months in advance. Lotta is also doing very well; but at first the people did not understand her. She has recovered herself anyway. The London public is beginning to take kindly to American actors."

"What has become of Willie Edouin and Alice Atherton?"

"Mr. and Mrs. Edouin are playing in the Hunch of Kings in the provinces to big business. In Glasgow they turned people away."

"Who is doing the best business during Irving's absence?"

"Wilson Barrett, who is really the coming man. His wife, Miss Heath, is the Queen's Reader. Owing to poor health, she has not acted of late. Barrett is a young man, who, in addition to possessing great dramatic ability, has plenty of business instinct. He has two good provincial theatres, the London Princess Theatre and five travelling companies—two Lights of London and three Silver King. He is forming three more, which will do Claudian on the road. Acting himself and managing eight companies keeps him pretty busy."

"Confusion is still drawing good houses, although running over a year. I am glad to say Dora Wiley is doing very well, having made a big hit at Manchester, where she and her husband, Richard Golden, are playing in the pantomime."

"The Hoop of Gold is away out West?"

"Yes; on the way to California."

Levy Again at Law.

Levy, the cornetist, is again courting the fickle goddess "litigation," this time as plaintiff in a suit brought by him against James Allison, the Australian manager, for \$1,500, which he claims was extorted from him by Allison just prior to his departure from Melbourne to fulfil an engagement in New Zealand. As Allison left this city on Tuesday, a Mission representative called on Mr. Hummel, of the firm of Howe and Hummel, who have Mr. Allison's matters in this country in their charge. The genial countenance of Mr. Hummel fairly beamed with smiles when he was asked if the legal proceedings troubled his client, and he replied that the entire matter was little more than visionary.

"The occurrence," said he, "took place in the year 1877, and on Mr. Allison's last visit to this country he was un molested by Mr. Levy, who was on the most friendly terms with Allison, even after the alleged forcible payment of the money, the subject of the present action. After our commission to examine witnesses who know all the facts, in Australia, is returned, I have no doubt you will see that Mr. Levy's step in bringing the action at this late date, to say the least, is ill-advised. More than this I care not to say, as I prefer to try my case in court rather than through the public press."

The Actors' Fund.

An adjourned meeting of the Trustees of the Actors' Fund was held on Thursday last. There were present Messrs. Edward Harrigan, John F. Poole, Samuel Colville, M. H. Mallory, William Birch and Colonel Sinn. William Henderson occupied the chair. After some unimportant matters were disposed of, John F. Poole took the chair, Mr. Henderson desiring to move the following resolution:

That the site committee of the City of New York, who were charged to report upon suitable premises for offices, reading-room and professional exchange, be discharged from further action.

This was carried unanimously. Mr. Henderson then moved that a committee be appointed to select a site, in some city adjacent to New York, on which erect a Home for disabled professionals; and that the same committee consult as to the advisability of establishing a fund, by subscription of ten dollars a year among the profession, as an encouragement to the general public to subscribe.

Colonel Sinn opposed the resolution, as he considered the Fund not financially able at present to assume such an undertaking.

Mr. Colville moved, as an amendment, that places be found in hospitals already established in New York and Brooklyn. The amendment was carried. It was then moved and carried that a committee be appointed to investigate institutions already existing, and report at an early date the result of their labors. Messrs. Colville, Miner, Birch and Henderson were appointed.

Edward Harrigan was elected Treasurer of the Fund, succeeding Theodore Moss, to whom a vote of thanks was given.

The Annual Benefit was next brought up. Colonel Sinn moved that the benefit take place on Thursday, April 17. Mr. Harrigan seconded the motion, which was carried unanimously. The following gentlemen were appointed as a Committee of Arrangements: Edward Harrigan, John F. Poole, Daniel Frohman, William Henderson, Harry Miner, Samuel Colville and W. E. Sinn.

On motion of Mr. Mallory, a call was ordered to be sent to all New York and Brooklyn managers to attend the meeting on Thursday, Feb. 21 (to-day). It was also ordered that circular letters be sent to managers throughout the country asking their co-operation in extending the benefit fund.

Three Fat Comedians.

A comedian weighing 322 pounds bore down upon a Mirror reporter on Tuesday. It was J. C. *tabbi*. "Fatty" Stewart, middleweight of one of Hyde and Behman's companies.

"I have rewritten my play," said he, "and next season will produce it in legitimate theatres, shunning variety houses. I have eliminated all the variety element and made it a farcical comedy. As John Hart is so like me in appearance, the plot of the piece is admirably suited to us. Do you know that off the stage the most ridiculous things happen through our being mistaken for each other. Hart is a 250-pounder."

"Then you have a little the advantage of him?"

"Yes; but you must not think that I am the heaviest man in the company. Fatty Rush, our understudy, weighs 345 pounds. Either Hart or I may be absent from the cast when

indispensable, and then in front of the audience. We divide the doubtful compliments with Mr. Rush. I am arranging to secure some good actors to play character parts. I shall induce a little light opera music into the play."

Another Candidate for Nelson's Mantle.

The other day Kate Foyah seemed to the city, resigning her position as leading lady with the Is the Ranks company. Louise Wadsworth has taken her place in the cast. To a member of the *Times* Miss Foyah said:

"I parted with Brooks and Dickson in the friendliest manner. They treated me with much courtesy and consideration. I left the Ranks simply because I had got enough of travelling. You know, when I signed for travelling business at the Standard last Fall it was with the understanding that I should remain in New York. I moved my household goods from Philadelphia to this city and took a flat at a rather high rental. When it was decided to send the Ranks on the road I continued to go if Brooks and Dickson would pay the rent of the flat in addition to my regular salary. This they consented to, and I started out. But I grew weary of acting one part and then to death of travelling. So, with the manager's consent, I left the company."

"What are your intentions now?"

"This morning I've received several offers, among them one from Mr. Martin to appear for four weeks here in a new play. Pending during Mr. McCollough's engagement at the Star I shall act at the matinees."

"Is the report true that you have signed to travel next season with McCollough?"

"No, and I wish that you would deny it. Mr. Richaby advises me to star, and I have made up my mind to do so. Anderson is out of the country, and there is really no young woman before the public doing the business representative. I shall play Julia, Julia, Julia, Farthing and create the leading role in a classic play written by a Greek philosopher who has attained distinction in the literary world. Unless an exceptionally tempting offer to remain permanently in the city should come my way I shall certainly carry out the sterner venture. I have played for several years as principal support to Mr. McCollough before thousands of people, and I think my name is quite familiar throughout the country."

Haverly's Chicago Theatre.

Charles H. McConnell, who has been the practical possessor of Haverly's Theatre, Chicago, from the time that the house fell into financial difficulties, has secured a long lease of the house from the owner, General John G. Carson. At the close of the season, early in June, Mr. McConnell will begin the work of remodeling the interior of what is now one of the least modern theatres in the world. Full details of the work appear on another page.

The past season of the house has been extraordinarily successful, the Irving and Lotta Opera engagements being unqualified successes in the Garden City. Mr. McConnell will gather about him an able staff of assistants, headed by William J. Davis as manager. The house will open the first week in September. Mr. McConnell's leasehold will not interfere with his duties as President of the National Printing Company.

The Standard to be Rebuilt.

The owners of the site of the late Standard Theatre have decided to rebuild, and on Monday William Henderson and John C. Bell, Jr., arranged to take a lease of it. It is expected that it will be ready to open at the beginning of next season. The building will be very different from the plan of the old house. There are already several applications for time for new opera, but it is almost certain that only comedy and melodrama will be produced. Work will begin at once.

Many managers were desirous of leasing the new house, but the owners gave Mr. Henderson the preference. The experience of Mr. Henderson and the energy of Mr. Bell may have good results.

A Circuit of the World.

Gus Frohman informed a Mission reporter yesterday that he will shortly leave for London to take charge of the International Theatre on the Holborn, which will be run by Messrs. Allison, Rignold and the Frohman Brothers conjointly. It will be managed by Charles A. Haslam, upon the American plan, and, if possible, American plays only will be produced. The new firm will have an office in London. George Rignold is on his way there to begin work. Mr. Frohman will travel over England, examining every theatre, and then sail to Australia, doing that country in the same way, in order to gain a thorough knowledge of the theatrical systems in vogue in those countries. From Sydney he will return to San Francisco in time to begin arrangements for the new theatre which will be opened at the World's Fair in 1894.

Thus, with Charles Frohman in New York, James Allison in Australia, George Rignold in London, and Gustave Frohman travelling, very complete control can be kept over all their attractions. The new firm will shortly occupy offices at 44 West Twenty-third street. The Frohmans will establish headquarters there for all their ventures unconnected with the Madison Square. The business of the interior New York circuit will be carried on there.

Speaking of the future of theatrical affairs in the West and South and of his travels, Gustave Frohman said: "During the past six months I have been all over this country, from British Columbia to New Orleans and from Northern Canada down to Guatemala. When I was in Europe last Summer I carefully examined seventy theatres. When we have our theatre in London in working order, we will have the largest circuit in the world, and we propose to still further extend it."

[illegible]

FOURTEENTH ST. THEATRE.
Center Street & Avenue.
PREDOMINATING PRICES FOR THIS WEEK.
25c., 50c., 75c. and \$1.00.
February 18th, every evening of the week, and
MATINEE PERFORMANCES Wednesday, Saturday and
Sunday at 2 o'clock, the famed
CALLENDER
MAMMOTH MINSTREL FESTIVAL.
February 19th, MR. AND MRS. N. C. GOODWIN.
NIBLO'S GARDEN.
Foster & Collins ————— Proprietors and Managers
ALWAYS POPULAR PRICES.
ALWAYS THE MOST ATTRACTIVE SHOWS.
ALWAYS CROWDED HOUSES.
The favorite Theatre of New York.
Last week of
MRS. LANCTRY
Next week
THATCHER, PRIMROSE AND WEST'S
MINSTRELS.
March 10th, ———— **STORM BEATEN.**
MATINEE WEDNESDAY AND SATURDAY.
Kato Matinee **WASHINGTON'S BIRTHDAY.**

UNION SQUARE THEATRE.
Stewart & Collins, ———— Proprietors.
Barley Campbell's new Comedy Drama, entitled
SEPARATION.
The cast including Messrs. Charles Cochran, John
Parrott, J. H. Buckner, Joseph E. Whiting, Henry
Clayton, Felix Morris, John Maguire and Lyander
Thompson; Misses Florence Conry, Ella Elder, E. J.
Phillips, Maude Harcourt, Geraldine Du Sault, Nellie
Wetherill and Elsie Willis.
Act I.—On the Hudson.
Acts II. and III.—Treville, Normandy.
Acts IV. and V.—Hotel at Florence.
Evenings at 8 o'clk. ————— Saturday Matinee at 2.

NEW PARK THEATRE.
Broadway and 15th Street.
John A. Stevens, Prop. | F. B. Mortha, Manager
LAST WEEK.
MATINEES WEDNESDAY AND SATURDAY.
The Latest and Greatest Sensation.
MESTAYER AND BARTON'S
WANTED,
A PARTNER.
The Funniest Play Produced in Years.
RESERVED SEATS, 50c., 75c. AND \$1.

MADISON SQUARE THEATRE.
14th St. and Broadway.

THE NEW PLAY.
Characters by Georgia Cayser, Liela Von Stammitz,
Marie Burroughs, Mrs. Whiffen, George Clarke, The
Whiffen, W. J. LeMayne, Richard Mansfield.
THE CASINO.
Broadway and 35th street.
Rudolph Aronson, ———— Manager.
The grandest and most complete production of Opera
Comique ever seen in this country.
Johann Strauss' sparkling Operetta,
THE MERRY WAR.
by the
McCAULL COMIC OPERA COMPANY.
Entirely new and magnificent Costumes and Scenery.
Armor made expressly for this production by Dutton.
CHORUS OF SIXTY. ORCHESTRA OF THIRTY
FULL MILITARY BAND.
MUSIC DIRECTOR **JESSE WILLIAMS**
50 CENTS **ADMISSION** **25 CENTS.**
Reserved seats, 50c. and \$1 extra. Boxes, \$1, \$2, \$3, \$4.
"America's" handsomest place of amusement."
Every Evening at 8. ————— Saturday Matinee at 2.

THIRD AVENUE THEATRE.
3d av. and 35th st.
MATINEES WEDNESDAY AND SATURDAY.
THIS WEEK.
CHARLES BOWSER
and
THE SPARKS COMPANY
in a
"BUNCH OF KEYS."
Popular prices.

BUJOU OPERA HOUSE. Broadway near 10th st.
Messrs. Miles & Barton, Lessees and Managers.
Genuine, Luxurious, First-classly built.
Evening at 8.
Third Month of the brilliant Operatic Troupe,
OUPHEUS AND EURYDICE.
By Jacques Offenbach, adapted by Mr. Max Freeman
RICE'S OPERA BOUQUÉ COMPANY,
whose performances have been witnessed by a succession
of crowded and enthusiastic audiences, who pronounce
this production the only thorough English version of
the famous "Opéra Bouquet" given in this country.
The oldest theatre-going delight.
Grand orchestra of selected musicians, under the direction
of Mr. Augustin Kertler. The entire pro-
duction under the supervision of
MR. MAX FREEMAN.
Prices, \$1.50, \$1, 50c.; excellent reserved seat, 75c.
Seats secured two weeks in advance.

WALLACK'S THEATRE.
Broadway and 10th St.
Sole Proprietor and Manager, LEVITAS WALLACE.
EVERY EVENING AT 8, SAT. MATINEE AT 2.
ANOTHER SUCCESS!
FIRST TIME IN AMERICA,
Robert Buchanan's exquisite domestic drama of
LADY CLARE.
New and characteristic scenery and appointments and
A GREAT CAST.
Box-office open from 5 P.M. to 6 P.M.
GRAND OPERA HOUSE.
Lessee and Manager ———— Mr. Henry E. Aubrey
Reserved seats (orchestra circle and balcony), 50c.
THIS WEEK.
Every Evening at 8, Wednesday and Saturday Matinees
at 2 o'clock.
The Madison Square Theatre success,
THE RAJAH. **THE RAJAH.**
Great cast and beautiful scenery.
NEXT WEEK:
JOHN R. RANDOLPH AND CO. CONGRÈS

STAR THEATRE.
Broadway and 19th Street.
LESTER WALLACK, Proprietor and Manager.
EVERY EVENING AT 8. MATINEE SATURDAY AT 2.
Second Week of the Great Success!
MODJESKA.
In Maurice H. Barrymore's original and powerful drama
NADJEDA.
Saturday night, February 23.
TWELFTH NIGHT.
MODJESKA as **VIOLA**
PEOPLES' THEATRE.
Broadway, opposite Spring Street.
Mr. Harry Mason - Sole Proprietor and Manager
Edward S. Kirtland - Business Manager
Reserved seats, 75c., 50c., 25c.
Daily's Greatest Drama,
PIQUE.
Agnes Booth. Grand Cast. Elegant Scenery.
The handsomest Theatre in the city.
WEDNESDAY AND SATURDAY MATINEE.
TONY PASTOR'S THEATRE.
14th Street, between 6th and 7th Avenues.
SEATS 50c. RESERVED IN ADVANCE.
Great Hit of the Four Weeks, Latest, All-Season and Grand; Clinger Quartet in LULU'S WEDDING DAY; New comic local sketches, BUSHELL'S BAD BOYS, FOUR QUARTER ONE PECK. Helms and Hart. Pastor's Dog Circus.
MATINEE TUESDAY AND FRIDAY.
THEATRE COMIQUE.
7th and 7th Broadway.
Hamman & Hart - Proprietors
John E. Cannon - Business Manager
This new grandest Harp's are comedy.
CORDELIA'S ASPIRATIONS.
Matinee, Tuesday and Friday.
Perkins D. Fisher.
COMEDIAN.
IMMENSE HIT AS ELIAH COOMBE IN SILVER KING, CO. B.
Perkins Fisher's impersonation of Eliah Coombe is one of the best bits of stage acrobaticism we have seen in many a day. - *Buffalo Times*, Oct. 2.
About the most credible bit of acting in the play is that of Mr. Perkins Fisher as Eliah Coombe. The way in which Mr. Fisher says "My dear boy" is a double "hit." - *Syracuse Herald*, Nov. 12.
The Eliah Coombe of Perkins Fisher is made an excellent comedy part by this actor. He keeps well within the limits, and his every appearance provokes laughter. - *Dramatic News*, (Rochester).
Perkins Fisher as Eliah Coombe deserves special mention. - *N. Y. Mirror*, (Rochester).
Perkins Fisher as Eliah Coombe was particularly good. - *Dramatic News*, (Troy).
Perkins Fisher as Father Christmas is most constantly called upon. He is an admirable actor. The impersonation of that rare old rural Christmas is made a great deal of by Mr. Fisher. - *Albany Argus*, Oct. 12.
Mr. Perkins Fisher as Eliah Coombe, the lunatic and thief, gave us perfect a bit of character acting as has been seen in this city in many a day. - *Grand Rapids Eagle*, Dec. 4.
Perkins Fisher as Coombe's was very amusing, and his "My dear boy" is sure to be the catch-word of the town. - *Albany Express*, Oct. 25.
Address: MIRROR OFFICE.
OREGON, WASHINGTON, BRITISH COLUMBIA.
F. W. STECHMAN,
PROPRIETOR AND MANAGER.
NEW MARKET THEATRE
(The largest, most beautiful and complete Theatre North of San Francisco).
PORTLAND, OREGON.
Manager Northwest Coast Circuit.
OREGON, WASHINGTON TERRITORY AND BRITISH COLUMBIA.
Will be in New York on or about JANUARY 15. Headquarters at SPIES & SMART'S, 29 UNION SQUARE.
Will be pleased to meet managers of first-class combinations.
New Orleans Theatres
GRAND OPERA HOUSE.
ST. CHARLES THEATRE.
ACADEMY OF MUSIC.
Have time open this season in February, March and April.
Address all communications to
D. BIDWELL, New Orleans, La.
JERSEY CITY
Academy of Music.
NOW BOOKING FOR
1884 - SEASON - 1885.
First-class attractions waiting dates please address
H. M. HYAMS, Acting Manager.
James E. Wilson.
LEADS.
"Hotspur," "Sandy Mitchell" and "Captain Bob."
Miss Kate Burlingame.
"Mrs. McGinn," "Houston," "Aunt Tab."
With Mr. B. McAULEY - (Mj)-4.
JENNIE MORTON.
With Bertie Campbell's White Slave Company. In route.
M. SYDNEY ROSENFELD.
Permanent address.
New York Mission Office.
LEONARD S. OUTRAM.
Leading Business. Address always, Lamb Club.
M. R. W. LAURENS.
Professor of the Art of Contumacious.
7th Broadway, opposite Stewart's.
M. GUSTAVUS LEVICK.
Leading Business. Address Mission.
M. HANS KREISSIG.
Musical Director.
New York Opera company No. 1.
OTIS SKINNER.
With Lawrence Barrett.
Season 1884-85.
M. J. HARRY BROWN.
Comedy and Character parts. Last two seasons in Legions of Honor. Disengaged 1884.
District, in Legions of Honor. Disengaged 1884.

A. ROEMI
The Largest Theatrical
and Amusement
Also, COSTUMES FOR ALL THE
THEATRICALS
Purchase of the entire wardrobe,
Particular attention paid to dressing
No. 9 U

MADAM L.
REVEREND
We are presenting and offering
for immediate relief
the most authentic
and ensuring the success
will be without one effort
to answer to follow us
Testimony from all
Facts and figures
written to your own eyes
WHITE, W.
27 COLUMBUS ST.
Wrote and endorsed
School Teachers, School
boards and confidants of
Unrivaled in Treatment and

TEXAS.
Harmony Theatre (New), Galveston.
Seating capacity, 1,000.
Gray's Opera House, Houston.
Seating 1,000, being the largest theatre in the city.
First-class attractions during their stay commencing
dates in other cities in the State will please call on or address
L. E. SPENCER,
Galveston, Texas.
P. S.—Managers looking at the Harmony in Galveston
are certain of their dates.

BOSTON COMEDY CO.
H. PRICE WEBSTER, Manager, Ninth Season. Organized May 23, 1899. Permanent address, Augustin Hotel, or six Washington street, Boston, Mass.

MME. IVAN C. NICHOLS.
Dramatic Artist and Teacher of Elocution, Shakespearean a specialty. Permanent address, 320 East 12th street.

TRUTH.
All rights in this Drama have been secured through our counsel, Messrs. Howe and Hummel, and any infringements upon our rights as authors and proprietors will be rigidly prosecuted.
TRED. HAMILTON.
HENRY HOLLAND.
New York, January 24, 1899.

COPYING.
MRS. RICHARDSON.
THEATRICAL COPYIST AND TYPE-WRITER
24 WEST 9TH STREET, N. Y.

SOSMAN & LANDIS.
SCENIC STUDIO, 277 And 279 S. CLARK STREET, CHICAGO, ILL.
Largest in the United States.
Scenery for Opera Houses and Halls.
ELEGANT DROP-CURTAINS A SPECIALTY.
Over 300 houses using our scenery; among them some of the finest in the United States.
Paints Four and Better Lights for oil, equal to gas.
All kinds of Stage Hardware and Supplies.
Get our Prices. They will suit you.
Have just put entire scenery in New Standard and Lyceum Theaters, Chicago.

LINN & CO.
OFFICES:
16th WEST 56TH ST., NEW YORK, AND PARIS, FRANCE.
To Managers, Actors and Publishers:
We have on hand a number of translations and adaptation of the latest successful French plays and operas, and have arrangements prepared by which we can supply any play or any production desired, promptly, and at a reasonable price.

DIAMONDS
A SPECIALTY.
Fine Watches, Rich Jewelry.
BENEDICT BROTHERS,
ONLY STORE, 171 BROADWAY.
Corner Cortlandt Street, N. Y.

THOROUGH AND PRACTICAL
STAGE INSTRUCTION.
MR. EDWIN LAWRENCE,
Actor and Elocutionist.
219 6TH AVE., NEW YORK.
Ladies and gentlemen prepared for the Professional stage, and guaranteed positions after thorough instruction. Full information on application.

THE RESORT OF THE PROFESSION.
EUGENE BRENN,
Union Square, New York.
The choicest refreshments always on hand.

R & SON.
Historical Costumers
in America.
PRINCIPAL THEATRES AND AMATEUR ASSOCIATIONS.
... from the court of James
... in and out of the city.
Union Square, New York.

A CHAPELLES
CORSETS
... all around measurements and
... of the female form. No two
... their value. Each
... with comfort.
... among their
... furnished as appli-
... or to
LAMBS, & CO.,
VE., BOSTON, MASS.
... Opera House, Academy
... and female form of
...
Cure of all forms of Rupture.

DOBLIN
THE TAILOR.
134 BOWERY,
NEAR GRAND ST., NEW YORK.
Special Rates to Professionals
SATISFACTION GUARANTEED
Samples and rules of self measurement sent to all parts of the country on application.

A. J. COLE & CO.
SUCCESSORS TO
T. W. LANQUETTE
COUTURE FOR MEN,
THEATRE and CLOTHING,
71 and 73 University Place, New York.
Bespoke, Tailored, Ready-Made, All Styles
Suits, Overcoats, Trenches, Hatters, Trunks, etc.
... American-made goods at low prices and best quality.
Church Tailors, Old Fellows, Uniform Order. Good
... Suits made to order.
... and ready-made suits.
Ladies' Dressmaking and under the management of
Madame Rose Smith.

334 FIFTH AVE.
Between 3rd and 3rd Streets, New York.

MICHAEL IS
The most elegant costumes for ladies and children
made to order.
Copies taken from pictures of the most celebrated
artists.
309 FIFTH AVENUE.

H. J. EAVES.
ARTISTIC HISTORICAL COSTUMES
43 E. 14th ST., NEAR BROADWAY, N.Y.
This is the only establishment in the United States
entirely devoted to manufacturing and displaying
all styles of historical costumes.
American Historical Costume Company, in its own right,
furnished current costumes, with every requisite,
available here.
Orders by mail or telegraph promptly attended to.

124 FIFTH AVE.,
Between 17th and 18th Street, N. Y.
ISAAC BLOOM, Manager.
THEATRICAL REQUISITES.
Costumes made to order. Elegance, style and finish
not equalled.
1,200 Complete outfits, copies of original photographs of ac-
tresses and modern costumes, in stock here.

MME. P. A. SMITH.
Dress-Making in all its Branches
Particular attention given to theatrical costumes.
117 WEST 68th STREET, NEW YORK.

HARLEY MERRY.
SCENIC ARTIST.
STUDIOS, THE LARGEST IN THE WORLD
Franklin Ave. near Madison St.,
CITY LINE BROOKLYN, AND PLAZA
MR. HARLEY MERRY,
Manager of Western Department.
Security delivered free to New York or Brooklyn.

RICHARDSON & FOOS.
THEATRICAL
Printers and Engravers.
113 FOURTH AVE.
Near 14th Street, NEW YORK
Most Complete Show Printing House
in the World.
NONE BUT THE BEST ARTISTS EMPLOYED.
FIRST-CLASS WORK ONLY.
Orders solicited. Estimates cheerfully given.

TELEGRAPHIC NEWS.

Female Minstrel Row.

(BY TELEGRAPH TO THE MIRROR.)

FALL RIVER, Mass., Feb. 20.—Miss La Bonte's Female Minstrels appeared at the Academy of Music last night to a large house. It was a very good variety show and the audience heard and saw all the evening, driving some of the performers from the stage. The city marshal and police force were on hand to interfere if serious trouble arose.

Miss Prescott, who played here Saturday night, left a diamond lace pin in her dressing-room and it has not been found to date.

Miss Thompson's New Play.

(BY TELEGRAPH TO THE MIRROR.)

PITTSBURGH, Feb. 20.—An audience of goodly numbers attended the first performance of Charlotte Thompson's new play, *A Ray of Light*, at Liberty Hall, on Monday night. The play has little artistic merit.

Ennet, in Fritz, the Bohemian, at the Opera House, and the Kernella, Wheatley and Truett, at the Academy, opened to large houses.

At the Lakes.

(BY TELEGRAPH TO THE MIRROR.)

BUFFALO, Feb. 20.—The *Strangers of Paris*, at the Academy of Music, met with a good reception. The initial performance Monday night brought out a full house. The audience was lavishly applauded. Doré Davidson appeared in the leading role of Jagon. The play is excellently mounted.

Peet's Opera company gave Rip Van Winkle at Wabash to about a half-filled house.

At the Adelphi Ida Siddons' Minstrels seem as attractive as ever. By 7.30 Monday night every seat was filled and the aisle stools occupied. Many veterans regretted they had not got in an appearance earlier.

Booth at the Hub.

(BY TELEGRAPH TO THE MIRROR.)

BOSTON, Feb. 20.—Edwin Booth opened at the Globe in Hamlet on Monday night to a good house. D. H. Hartline, who plays the off-nights, will play Richard III. at the Washington's Birthday matinee.

Mr. and Mrs. Rankin appeared in Gabriel Conroy at the Park to a large house, and the place was very well received.

Margaret Mather had a large house at the Boston on the opening of her third week. Miss Mather appeared as Julia in *The Hunchback*.

Princess Ida is drawing large houses to the Museum.

A Truly Grand Concert.

(BY TELEGRAPH TO THE MIRROR.)

CINCINNATI, Feb. 20.—The grand concert given Sunday night at Music Hall by the members of the Abbey Opera troupe, for the benefit of the flood sufferers, realized \$6,250.30, \$2,500.30 of the amount being collected by Misson and her sister artists from those in the audience charitably disposed. The programme was exceptionally brilliant, and comprised the final act of *Lohengrin*, with the majority of the company in the cast.

The Rents-Santley party opened Sunday night at Hamilton to an excellent house, and Jumbo Davis, in Alvin Joslin, was greeted at the people's, same evening, by a packed house. Young Mrs. Winthrop, at the Grand, and Rosamund Rye, at Heck's New Opera House, on subsequent evening, attracted a profitable attendance.

Miscellaneous.

(BY TELEGRAPH TO THE MIRROR.)

RICHMOND, Va., Feb. 20.—The Boston *Idols* had a flattering reception on Monday night, appearing in *Fatinitza*. Last night *Gilda* Gifford was presented. People were turned from the doors both nights. All desirable seats are sold for the week's engagement.

MILWAUKEE, Feb. 20.—The Silver King opened at the Opera House Monday night to a large and enthusiastic audience. The principals were recalled after every act. The week's engagement promises to be very successful.

ROCHESTER, N. Y., Feb. 20.—Rice's *Surprise Party* is drawing large houses at the Academy with Pup as the attraction. The company is an exceptionally good one, and gladdened every person present. Kate Castleton in her songs was vociferously applauded, and the exceedingly fine work of Irene Perry was highly commendable. J. W. Mackay, although suffering with a lame arm which he carried in a sling, proved himself to be one of the best comedians that has appeared here in some time.

PROVIDENCE, Feb. 20.—The Boston Museum company in *A Celebrated Case* opened at the Providence on Monday night to a very small audience. A variety company opened at Lew's to a large house.

ST. LOUIS, Feb. 17.—Harrison and Gourlay's *Slipped by the Light of the Moon* opened to-night to one of the largest audiences ever gathered in the People's Theatre.

W. C. MITCHELL.

Mr. Reynolds' Lawsuit.

Walter Reynolds, the Australian actor, manager and dramatist, shortly after his arrival in this country sold one of his plays to Poole and Gilmore. It was not produced, and Mr. Reynolds, through his lawyers, has begun suit against the managers. The particulars of the case are best told in the gentleman's own words.

"The arrangement," said he to a member of *The Mirror* staff, "was made last Summer. It stipulated that my play should be brought out at Niblo's Garden on a certain date in the Fall, and for its use and also the services of myself and wife a certain sum was to be paid weekly. When the time approached I came to town and found that no preparations had been made, although the night mutually agreed upon for the production was close at hand. Gilmore explained that he had made arrangements to do *Excelsior* with the Kirschners, and he could not put off the contract. My play must be postponed. 'Your money,' said he, 'will be paid you just as soon as you are acting.' To this I assented, as I wished to accommodate the management all that I could.

"The management were promptly made aware of my position. Then they stopped. I

sent my lawyers to inquire into the matter and they were told that Poole and Gilmore meant to fight. Knowing that there was no law in my contract, and being advised that their fulfillment of part of it rendered them, anyway, responsible for the whole, I at once commenced suit. The case will probably come up during the Spring. I ask for fourteen weeks' extra salary, thirty weeks being the full term of my contract with Poole and Gilmore. I have no doubt that I shall win, for my suit is a just and unanswerable one.

"I am sorry the difficulty arose. But of course I must protect myself. The enforced idleness, although I received full salary, has done injury to my prospects, for it has kept my play and myself in retirement at a time when both should have been actively before the public. I had other offers for the piece before Poole and Gilmore heard it. But they were enthusiastic and eager to buy. Why they neglected to produce it at some time during the season is more than I can say."

Amateur Notes.

Love's Sacrifice was presented by the Minnesota Dramatic Society at the Academy of Music last evening before a large and fashionable audience, with a cast including Messrs. John H. Bird, Simpson, Stanton and Withington and the Misses Gale, Hann, Ward and Frohisher.

An audience composed almost exclusively of ladies assembled at the Madison Square Theatre on Tuesday afternoon to decide upon the merits of *Too Soon*, an operetta in one act, by Alfred Cellier, and *Eugenia*, by A. R. Parson, the book by Charles Barnard. The curtain rose upon a chorus of about thirty young women, who sang the music of the score in very good style, the words being read. The melodies are all of the nursery rhyme order and the situations are simple and free from complication. In consequence, both music and libretto are well adapted for presentation by children, for which object the work was written.

For their fourth entertainment this season the Amateur League provided Buckstone's comedy of *Leap Year* to a well-filled auditorium. Miss Ella Green as Mrs. Flowerfield was self-possessed and pleasing. Miss Nefflin brought to the part of Miss O'Leary dash and spirit and cultivated the brogue as if to the manner born. Miss Vera Verna gave an excellent rendition of Mrs. Crisp. The Captain Mouser of Mr. Halsted was capital and Mr. Henri Lee's Walker praiseworthy. Mr. Hatfield was too serious in a light comedy part. The curtain did not rise until half-past eight—a fault which should be remedied in the future. Mr. G. S. Whitson, the courteous business manager of the League, attended to arrangements in front of the house capably. The next production of this society will be *Othello*.

Adrienne Lecouvreur is announced for Feb. 25 by the Kemble Society.

The Amaranth will produce *Still Waters Run Deep* on the 25th inst.

Maud's *Peril* is in rehearsal by the Gilbert for March 7.

The sufferers by the Western floods will receive a benefit in March at the Brooklyn Academy, when *The Wedding March* will be given.

The Amateur Opera Association will shortly be heard in an original operetta in three acts entitled *The Pearl of Bagdad*. It is by J. M. Loretz.

Professional Doings.

—Benefits for the flood sufferers are numerous.

—J. H. Burnett has left the Gayler Comedy company.

—Nellie Pierce has joined Barney McAuley's company.

—Charles F. Hoyt has sold a play to Evans, Bryant and Hoyt.

—Laura Joyce-Bell has become a member of the Actors' Fund.

—Harry W. Cushman joined C. B. Palmer's Danites on Monday.

—Bonnie Rannels and his wife have joined Rice's *Surprise Party*.

—May Irwin appeared in *Pique* for the first time on Monday night.

—No. 1 *Fun on the Bristol* is disbanded. No. 2 still keeping the road.

—The rehearsals of the chorus of No. 2 *Princess Ida* began yesterday.

—The production of *Only a Farmer's Daughter* in London has been postponed.

—Charles L. Harris has been engaged to create a comedy part in *Choufleur*.

—Ed. McFarland, son-in-law of Denman Thompson, is now his advance agent.

—Charles Fostelle has played Mrs. Partington six hundred and fifty-three times.

—William Buchanan, formerly an attaché of Booth's Theatre, died on Tuesday.

—T. C. Scollon, the colored tragedian, started on his Southern tour on Saturday.

—Jeannie Herrick and Charles H. Clark have been engaged for No. 2 *Princess Ida* company.

ALLENTOWN, PA.

ACADEMY OF MUSIC.

The Only Place of Amusement in the City.

During the Summer vacation will be freshly painted; chairs newly upholstered; scenery repainted; and a number of new sets added.

Will play some but first-class attractions.

NOTICE.

The contract between B. J. Hagendorf (proprietor) and G. C. Aschbach (manager) having expired Jan. 1, 1884, all communications for season of '84 must be addressed to the proprietor.

B. J. HAGENFUCH.

BINGHAMTON, N. Y.

HOTEL BENNETT, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, etc. Every room heated by steam. Special rates to the profession.

G. M. FURMAN, Proprietor.

BROCKVILLE, CANADA.

NEW OPERA HOUSE, GEO. T. FULFORD, Manager. Seating capacity 500. Complete in all its appointments. Rent or share to first-class combinations.

COLUMBIA, MAURY CO., TENN.

NEW GRAND OPERA HOUSE. No finer theatre in the South.

Seating capacity, 500.

Population, 6,000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R.

H. P. SEAVY, Manager.

DES MOINES, IOWA.

FOSTER'S OPERA HOUSE.

NEW HOUSE.

THE FASHIONABLE THEATRE OF THE CITY.

Located on Walnut Street, on the GROUND FLOOR.

Will play some but first-class attractions.

Address: WM. FOSTER, Manager.

Seating capacity, 1,500.

Foster's Opera House.

J. W. T. SMITH, Bill Poster.

ELIZABETH CITY, N. C.

HARNEY'S THEATRE (SELBY HARNEY, Proprietor).

On ground floor; capacity 500. Population of town, 5,000. Seating capacity 500. Located on the E. C. and N. E. R. R., two hours from Norfolk, Va.

Daily newspapers, Good Hotels, etc.

J. W. T. SMITH, Bill Poster.

INDIANAPOLIS, IND.

JOHN EDWARDS, Bill Poster, controlling the most

business bill boards in the city, including the largest board in the State, including the State House grounds.

Orders by mail promptly attended to. Office at Daily Sentinel office.

LOS ANGELES, CAL.

CHILD'S OPERA HOUSE.

The Handicraft Theatre on the Pacific Coast.

Will be opened about May 1.

Seating capacity, 1,500.

Address all communications.

COL. A. M. GRAY,

Los Angeles, Cal.

LOUISIANA, MO.

HOTEL CASINO, J. D. BOWMAN, Proprietor.

The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

MADISON, WIS.

VILAS HOUSE, J. VAN ETTA, Proprietor.

The most popular house in the city; same block as the Opera House. Best accommodations and special rates to the profession.

PITTSFIELD, ILL.

FISHELL'S OPERA HOUSE, A. FISHELL, Proprietor.

On ground floor. Seating capacity, 500. Good show town; easily accessible from Jacksonville and Springfield, Ill., and Hannibal, Mo.

SKANEATELES, N. Y.

LEGG HALL.

HOLLON & PETHERAM, Lessees and Managers.

Seating capacity 500. Population 500. Good attractions played on percentage.

SOUTH NORWALK, CONN.

"MAHACOMO" HOTEL, OPPOSITE N. Y., N. H. & H. R. R. Depot.

Special rates to the profession. Hosted by steam.

H. FRANCISCO, Proprietor.

UTICA, N. Y.

Headquarters for the Dramatic and Musical Profession.

GEORGE W. GAMMEL. Established 1860. 10 Liberty Street, Utica, N. Y.

Imported and Domestic Wines, Liquors and Cigars.

GERMAN RESTAURANT.

Genesee Brewing Co.'s Celebrated Rochester Bohemian Lager a specialty. The most popular pleasure resort in the city, within one minute's walk from Opera House.

P. S. New York Mirror always on file.

MUSIC HALL,

HAMILTON, OHIO.

Seating capacity, 1,000. Erected 1881. Hall on ground floor.

JOSEPH F. REUTTI, Manager.

TO MANAGERS:

As manager of Barlow, Wilson and company, I had the pleasure of occupying the Music Hall, and will say to all managers that it is one of the nearest halls in Southern Ohio, and if at any time I return to Hamilton, I will, beyond doubt, occupy Music Hall.

H. J. CLAPHAM.

I am now looking for '84 and '85. First-class attractions wishing dates, please address above management.

N. B.—First-class attractions for March and April.

Murry Woods.

COMEDY CHARACTER AND SING-ING (Baritone).

Specially engaged at

BIJOU THEATRE, BOSTON.

For the Operas of

BEGGAR STUDENT and TRIP TO AFRICA.

Miss Nelly Howard.

AS PRISCILLA SEFTON.

WITH UNION SQUARE STORM-BEATEN CO.

Address en route.

Mrs. Chas. Edmonds.

WITH MRS. LANGTRY.

BALANCE OF SEASON.

Charles Edmonds.

LEADING. Prince Hal, Archibald Gouly, Simon Briggs, with Barney McAuley, Season 1883-4.

Earle Sterling.

CHARACTER AND COMEDY.

WITH MR. AND MRS. W. J. FLORENCE.

Address: Lamb Club.

Fanny Reeves.

Eugene McDowell.

Second tour of the West Indies, Jamaica, Barbados, Trinidad, Demerara. Beginning early in May.

145 W. 25th Street.

"The woodcock chirpeth and the chipmunk clippeth."

EERA F. KENDALL.

As LEANDER THOROUGHBRACE—the Angel in *Montezuma* and *Barton's Wounded* a Partner.

1884

SEASON.

1885

Tremont Opera House, Galveston, Texas.

HENRY GREENWALL, Lessee and Manager.

Pilot's Opera House, Houston, Texas.

J. E. REILLY, Lessee and Manager.

Address: H. GREENWALL, Galveston, Texas, until May 1.

WANTED—AT HOUSTON—A Company for the first week in May. Grand Military Encampment—15000

visitors expected; \$10,000 in prices.

MAUBURY AND OVERTON'S ENTERPRISES.

Now Presenting the Great

SPECTACULAR

MELODRAMA.

BY

MORTIMER MURDOCH.

CHAS. H. HICKS, GENERAL MANAGER.

ARCHIE MACKENZIE, Business Manager.

Managers having open dates address as per route.

THE MISSOURI AND KANSAS VALLEY CIRCUIT.

[POOLED INTERESTS.]

Including the principal cities between St. Louis and Omaha.

KANSAS CITY.—COATES' OPERA HOUSE, M. H. HUDSON, MGR.

LEAVENWORTH.—NEW OPERA HOUSE, JOHN M. LAING, MGR.

LAWRENCE.—HOWERSOCK'S OPERA HOUSE, W. F. MARCH, MGR.

TOPEKA.—NEW OPERA HOUSE, L. M. CRAWFORD, MGR.

ATCHISON.—PRICE'S OPERA HOUSE, L. M. CRAWFORD, MGR.

SEDALIA.—WOOD'S OPERA HOUSE, H. W. WOOD, MGR.

We shall aim to play only first-class attractions, and Book in each City what in our judgment will be profitable to company and manager; all contracts will be made with each local manager. Combinations can pay on this circuit ten to fourteen days.

Some good open dates in February, March and April. For open time and terms apply to

M. H. HUDSON,

Representative of Circuit, Kansas City, Mo.

SPIES & SMART, N. Y., Eastern Agents.

D. G. LONGWORTH.

BUSINESS COMMUNICATIONS TO

W. W. KELLY, Manager.

MINN. OFFICE.

AGNES VILLA.

In her great Drama, *M'CHETTE*. Playing to Crowded Houses Everywhere.

Permanent address, care Journal Job Print, Indianapolis, Ind.

TO MANAGERS!

1883 SEASON 1884

LOTTA, THE HANLONS.

Having purchased the

EXCLUSIVE AMERICAN RIGHTS

to the last and greatest London musical sensation, the

opera of

NELL GWYNNE,

by Planquette, author of *The Chimes of Normandy*, etc.,

will shortly be prepared, through a

SPECIAL REPRESENTATIVE,

to negotiate for its production in this country. In the

interim, all letters to

EDWARD E. KIDDER.

A GREAT HIT AND POSITIVE SUCCESS!

The Deuce of Hearts

WITH

GEORGE R. EDESON,

LOUISE BALFE,

AND A CAREFULLY SELECTED CAST OF

ACKNOWLEDGED ABILITY.

Managers desiring time, address

CLARK S. SAMMIS,

414 Dean Street, Brooklyn, N. Y.

MAN ZOELLNER, Business Manager.

OPEN DATES.

Macauley's Theatre,

LOUISVILLE, Ky.

"THE LAUGHING CYCLONE!"

IMPORTANT TO MANAGERS!

FUN! LAUGHTER! MUSIC!

JOHN P. SMITH'S COMEDY CO.

Season of 1894 and 1895.
In the most laughable of all Farical Comedies.

BETWEEN TWO FIRES.

IN THREE ACTS, translated from the French by M. LAFITTE JOHNSON. BETWEEN TWO FIRES ran for 250 consecutive nights at the Palais Royal Theatre, Paris, and three weeks at Philadelphia. The Philadelphia newspapers unanimous in its praise.

OPINIONS OF THE PRESS:

Philadelphia Star, June 27, 1894.—Of the style of play, farical comedy, *Between Two Fires* is one of the very best. Its mission is fun and the fun is achieved fully as the performance given illustrated. It was witnessed last evening by a large audience, and called forth abundant applause for the play is brimful of fun from the first to the last.

Sunday Transcript, July 2, 1894.—*Between Two Fires*, a three-act comedy adapted from the French by M. Lafitte Johnson, scored such a decided hit last week that it will be reproduced whenever the regular season opens. The situations are singularly and ingeniously contrived that they are irresistibly funny.

Philadelphia correspondent to New York Clipper, June 1, 1894.—*Between Two Fires* is one of the funniest farical comedies ever here in late years. There is not a dull moment in it from beginning to end, and the farical actions and situations follow one another with rapidity, the pace being full of agreeable surprises. The acting in such a piece must, of course, never flag, and to the credit of those in the cast be it said that they were for the most part as lively as necessary, the honors being carried off by William Davidge, Jr., and Maggie Harold. Davidge was a model for humor as the *Woolhouse*, and played with much originality and comic power. Maggie Harold portrayed Belinda Duckwood as a really artistic color. If the manner of which it was received by the audience is any criterion of success, it certainly made a hit.

Public Ledger, Philadelphia, Tuesday, June 27, 1894.—*Between Two Fires* is the title of a play which was brought out before a prospecting audience at the *Woolhouse* last night. The house was crowded. The piece is a farical comedy in three acts, translated and adapted from the French by M. Lafitte Johnson. It portrays the difficulties of a dashing young fellow, pining court to two young ladies at the same time, which results in many comical and embarrassing situations. *Between Two Fires* is a great hit. William Davidge, Jr., and Maggie Harold are very funny as the *Woolhouse* and Belinda Duckwood.

Sunday World, July 2, 1894.—*Between Two Fires*, M. Lafitte Johnson's new farical comedy, produced on last Monday evening at *Woolhouse*, scored a pronounced success. The play is an adaptation from the French, and is one of the most ludicrous productions witnessed in our market in a length of time. By the company the play was well enacted, special credit being due William Davidge, Jr., as *Woolhouse* and Maggie Harold as Belinda Duckwood.

The North American, June 27, 1894.—The laurels of the evening have been won by Maggie Harold's rendition of Belinda Duckwood, who is treated with more individuality and comic interest than any other figure in the cast. William Davidge, Jr., as Mr. *Woolhouse*, kept the attention and disabilities of the audience up to a high pitch by his brisk and well-handled impersonation. *Between Two Fires* is the hit of the day, and William Davidge, Jr., has a fortune in it.

Evening Bulletin, Philadelphia, Tuesday, June 27, 1894.—*Between Two Fires*, a three-act comedy from the French by M. Lafitte Johnson, was produced at *Woolhouse* last night. From the opening of the performance until the curtain fell on the last act the audience—a large one, too, for the latter part of June—was kept in continual laughter. Maggie Harold was especially funny and irresistible as Belinda Duckwood, while Mr. Davidge, as Mr. *Woolhouse*, was as funny and absurd as ever. It is a great go.

The Popular Comedian, WM. DAVIDGE, JR.; The Gifted Soubrette, MAGGIE HAROLD; and MARY C. EY, The Great Eccentric Comedy Actress, have already been engaged

The entire company to produce *BETWEEN TWO FIRES* shall be the very best that money can procure. *BETWEEN TWO FIRES* will be presented with New Scenery by Seymour Parker, New Mechanical Effects, and plenty of Sparkling Music arranged by Prof. Peterson, of Herby's Theatre, Brooklyn. The Printing and Lithography will be New and Novel. Time already looked at New York, Brooklyn, Cincinnati and Chicago for this and next season. The sole right to *BETWEEN TWO FIRES* belongs to John P. Smith and William Davidge, Jr. All imitations and infringements will be prosecuted. Mr. Smith guarantees that *BETWEEN TWO FIRES* will be much funnier than JOHN P. SMITH'S ORIGINAL TOURISTS. Managers will address, JOHN P. SMITH, 12 Union Square, New York.

Sally Williams.

SOUBRETTE, BOYS AND IN-
GENUES.

NIBLO'S GARDEN.

Sally Williams displayed talent as Marie—New York Mirror, Dec. 27.
Sally Williams deserves warm praise for her natural and careful portrayal of the heroine Marie—Clipper, Dec. 29.
Miss Sally Williams was naive, bright, sweet and interesting, and acted with excellent discretion the part of Marie—New York Daily News, Dec. 29.

Ada Gray.

IN

EAST LYNNE.

Time all filled.

Address Mission.

Louise Paullin.

Address N. Y. Mirror.

Miss Sara Von Leer.

ADDRESS N. Y. MIRROR.

Charles C. Maubury.

MAUBURY AND OVERTON'S
Hoop of Gold Co.

Address N. Y. Mirror, New York.

Fred Lotto.

CLARA MORRIS COMPANY.

En Route.

Address Agents, at 68 West 19th St., N. Y. City.

Marie Bockell.

PRIMA DONNA.

Samuel Reed.

COMEDIAN.

Disengaged. Address Spies & Smart, 12 Union Square.

Mark Smith.

with

JOHN McCULL.

Frank Tannehill, Jr.

Comedian and Stage Manager.
FUN ON THE BRISTOL.

WANTED—A good Soubrette to complete my company for English tour. Address care Mission.

Edna Carey.

BALDWIN'S THEATRE, SAN FRANCISCO, CAL.

SIX WEEKS, COMMENCING

MARCH 3.

Will J. Duffy.

Advance Agent Princess Club Co.
Care of New York Mirror.

Camille Kinzey.

JUSTINE IS ONLY A FARMER'S DAUGHTER
En Route.

FAY TEMPLETON.

Greatest success in Comic Opera.

Mme. Eugenie Pappenheim.

THE GREAT DRAMATIC PRIMA DONNA

Will accept engagements for Concerts, Operas and

Festivals. Address: 11 DE VIVO, Musical theatre

office, at East 14th Street.

Davenport Babus.

LEADING JUVENILES

Lamb Club, New York

SEASON 1893-94.

William Stafford

SUPPORTED BY A

LARGE AND POWERFUL CO.

Under the Management of

WILLIS ROSS.

Appearing in the following repertoire:

MERCHANT OF VENICE, ROMEO AND JULIET,
RICHELIEU, HAMLET, OTHELLO,
KATHERINE AND PETRUCHIO,
DON CESAR DE BAZAN, LADY OF LYONS,
THE LIAR, MARBLE HEART.

Address as per route, in N. Y. Mirror.

WILLIS ROSS.

Henry Lee

HAVING WITHDRAWN FROM

The Strangers of Paris,

CAN NOW BE ENGAGED.

Address all communications,

LILFORD ARTHUR,

34 West 26th Street, New York.

Harriet Webb,

THE DISTINGUISHED READER

and teacher of advanced elocution and thorough stage
instruction. Voice culture a specialty. Professionals or
amateurs coached. Plays read and criticized.

360 West 23d Street.

Mr. Lilford Arthur.

MANAGER FOR HENRY LEE, ESQ.

Address all communications to 34 W. 26th St., City.

Eugene Moore.

FOURTH SEASON WITH THOMAS W. KEENE.

Horatio, Francis, Malcolm, Bonnet, Etc.

Address as per route or Mission.

LEAD, LIGHT COMEDY AND SOUBRETTE.

Louise Balfé.

Disengaged for Season 1894-95.

The original Kate Dushy in "Taken from Life" Co.

and principal theatres of Great Britain.

360 West 23d St., New York City.

E. L. Walton.

LEADING COMEDIAN

AT LIBERTY

JUVENILE LEAD AND LIGHT COMEDY.

G. Herbert Leonard.

AT LIBERTY.

Having resigned from Prince's Club Co.

Late of "When from Life," "Foggy-Mc-Nut" and

John S. Clarke companies, and principal theatres of

Great Britain.

Sara Neville.

FREDERICK WARDE CO. SEASON 1893-94.

Lady Macbeth, Tullia, Emilia, Hermione, Queen

Elizabeth, etc.

Address JOHN GOLDBERG, care Brecht's, No. 3

Union Square, New York.

Wright Huntington

LEADING.

Inez Periere.

BOYS AND SOUBRETTE.

Address this office at J. Alex. Brown.

T. Q. Seabrooke.

JUVENILES, WITH JEFFREYS LEWIS.

Elvie Seabrooke.

AT HOME.

Bertha Welby.

Under the Management of H. A. PARCY.

SEASON OF 1893-94.

Frederick Paulding.

LEADING BUSINESS

WITH

R. E. J. MILES.

AFTER MARCH 11, AT LIBERTY.

Address Mission.

Etelka Wardell.

LEADING LADY.

SILVER KING CO.

Under the management of J. H. HAVERLY.

Denman Thompson.

SEASON 1893-94.

TIME ALL FILLED.

Address all communications to New York Clipper

Office.

Maggie Mitchell.

TIME ALL FILLED.

ADDRESS AS PER ROUTE.

EDWARD L. BLOOM

IS OPEN FOR ENGAGEMENT AS

Business Manager or
Agent.

TELEGRAPH OR WRITE.

11 UNION SQUARE, NEW YORK.

Mr. B. F. Horning.

LEADING ROLE IN CECILIA, WITH MARIE

PRESCOTT.

Mr. Horning gave an admirably, a decidedly fine per-

formance of his part, winning his dramatic relation to

the *Cecilia* of Miss Prescott with a degree of excellence

worthy the attention.—Chicago Inter-Ocean.

Address Agents.

Vernona Jarbeau.

SOUBRETTE.

Stock Company, 9th Ave. Theatre.

Blanche Seymour.

SOPRANO AND SOUBRETTE.

Having devoted the past eight months to her vocal

studies, can now be engaged for Soubrette parts in

opera or drama.

Address 277 Carolina St., Buffalo, N. Y.

Miss Kate Morris.

THE AUSTRALIAN FAVORITE.

As QUEEN ELIZABETH, supporting RICHARD

FOOTE in RICHARD III.

J. M. Jerome.

TENOR. Engaged with C. D. HESS.

Address care N. Y. Mirror.

EDWARD KENDALL.

Leading Business. With Mr. and Mrs. George S.

Knight's Combination. Season 1893 and 1894. En

route. Permanent address New York, Mission.

Griffith Morgan.

SCENIC ARTIST.

Scene Studio, 107 Franklin Avenue, Brooklyn.

More Success.

The Decorations of Zipp's New Casino, the handsome

piece of amusement in Brooklyn, N. Y.

Charles Thornton.

LEADING BUSINESS.

ISABEL THORNTON.

SOUBRETTE.—William Stafford Co. En Route.

Edwin Booth

Letters may be addressed care New York Mirror.

John McCullough.

SEASON 1893-94.

Time All Filled.

COMPANY COMPLETE.

Communications to be addressed

WILLIAM M. CONNER, Manager.

St. James Hotel, New York.

W A. Whitecar.

HAROLD ARMITAGE.

Margaret Mather

J. M. HILL, Manager.

Permanent address,

Clark and Madison Streets, Chicago.

Effie Ellsler.

Union Square Theatre.

Sydney Cowell.

ENGAGED BY BROOKS AND DICKSON.

Same 1893-94.

Helen Sedgwick.

A SOUTHERN ROSE,

IN

A MOUNTAIN PINK

Address N. Y. Mirror.

Ted. D. Marks.

BUSINESS REPRESENTATIVE

Grau's English Opera Co.

Patti Rosa.

Address care New York Mirror.

Mr. and Mrs. Harry Watson

COMEDY COMPANY

IN

WRINKLES.

En route. Permanent Address,

304 West 2d Street, New York.

Mary Anderson

AT THE LYCEUM THEATRE

LONDON, ENGLAND.

JANAUSCHEK

Supported by a most competent Company, headed by

George D. Chaplin, Alex. H.

Stuart and Jas. H. Taylor.

SEASON 1893-94 ALL FILLED.

SEASON 1894-95 NOW BOOKING.

Address

WATNIEL CHILDS, Manager, or EDWARD TAYLOR,

Business Manager.

Thos. W. Keene

SEASON 1893-94.

TIME ALL FILLED.

Address all communications

W. B. HAYDEN, Manager.

National Printing Company, Chicago, Ill.

AMERICAN TOUR.

R H E A.

TIME ALL FILLED—COMPANY COMPLETE.

Marie Prescott

SEASON 1893-94.

Address

JOHN A. STEVENS.

New York Theatre, New York.

M. B. Curtis'

SAM'L OF POSEN CO.

Address all communications to

HARRY MANN, Manager.

As per route.

Roland Reed.

EN ROUTE.

Paris, Tex., Feb. 27; Hot Springs, Ark., 27; Little
Rock, 27; Memphis, 27; Evansville, Ind., 27;
Trenton, N.J., 27; Lafayette, La., 27; Bayou, 27;
Water, Mich., 27; Kalamazoo, 27; Ann Arbor, 27;
Jackson, 27; Albion, 27; Battle Creek, 27; Grand Rapids, 27;
March 1.

GUSTAVE A. MORTIMER,

Business Manager.

Miss Kate M. Forsyth.

BROOKS & DICKSON.

Address 41 West 23d Street, New York.

HAVERLY'S THEATRE.

CHICAGO, ILL.

CHARLES H. McCONNELL

LESSEE.

WILLIAM J. DAVIS

MANAGER.

The largest, handsomest, safest, best equipped and by far the most popular theatre in Chicago; just having witnessed the most extraordinary four weeks' business ever played in an American theatre.

TWO WEEKS OF

MR. HENRY IRVING, MISS ELLEN TERRY

AND LYCEUM THEATRE COMPANY.

Two Weeks of Mr. Henry E. Abbey's

GRAND ITALIAN OPERA COMPANY.

THE LARGEST, MOST FASHIONABLE AND CULTIVATED AUDIENCES EVER KNOWN IN CHICAGO.

And more money paid into the box-office in these four weeks than was ever taken by any other Chicago theatre in any twelve weeks of its existence.

TO MANAGERS

THE

DRAMATIC

AND

MUSICAL

PROFESSION,

AND THE

GENERAL PUBLIC

On the First Day of January Mr. C. H. McConnell became the sole lessee of the ENTIRE BUILDING known as Haverly's Theatre, having on that day secured a long and favorable lease of the premises from the owner, Gen. John B. Carson, of Quincy, Illinois.

As has been known, however, in certain quarters, Mr. McConnell has been in practical possession of the theatre for a long period previous, through the honorable action of Mr. J. H. Haverly, who had, so far as lay in his power, placed the present lessee in absolute possession. This action was entirely voluntary on the part of Mr. Haverly, and he rigidly maintained his integrity of purpose, sustaining and supporting Mr. McConnell in spite of the mischievous efforts of interested parties. Residing in New York and familiar with every branch of the amusement business, Mr. Haverly has constantly given the interests of his friend and of the theatre which bears his name his earnest attention, thereby securing for it many of the most notable attractions in the land. The present lessee makes his bow to the managers of America not as a stranger. His business interests throughout his commercial career have made him one of the best known men to the profession. He promises his best and utmost endeavors to the maintenance of the leading theatre of America, and what will be the most elegant and elaborate amusement temple in the country.

A FEW FACTS

Concerning Haverly's Theatre OF TO DAY.

Haverly's Theatre is new, modern, first-class, built in 1881, with all the latest appliances and improvements, and is the largest, handsomest, safest, best equipped and most popular theatre in Chicago.

It plays only the strongest attractions, and its gross receipts have been larger than ever before taken by any American theatre in an equal length of time, and sixty per cent. larger than those of any other Chicago theatre during the same period. This is a matter of common notoriety—everybody knows it, the press has commented on it and the books of the theatre are open to prove it to parties interested.

Haverly's Theatre is lighted throughout with the Edison Incandescent Electric Light—no gas whatever used anywhere in the theatre, and no fires, consequently no danger from fire—being the only theatre in Chicago so equipped.

As there is no heat from the electric light, the theatre is by far the coolest in Chicago in hot weather, being at least 20 degrees cooler than theatres lighted with gas. It is scientifically ventilated, and the atmosphere, free from the deleterious odors of coal gas, is pure and healthful.

This house has more high-priced seats and boxes, and a higher average price of admission, than any other Chicago theatre. It has actually held twenty-five per cent. more money at regular prices than any other Chicago theatre ever held at the same prices. Its twenty-one elegantly equipped private boxes alone hold \$184 at regular prices.

Haverly's Theatre is on the ground floor, absolutely, with not a solitary step to climb. All the other South Side theatres have from six to eighteen steps before reaching their so-called "ground floors."

It is the most complete and comfortable theatre in Chicago, "the favorite of the masses, the great money-making theatre of the United States."

A liberal, progressive and wide-awake policy will govern the management at all times.



HAVERLY'S THEATRE.

A FEW FACTS

Concerning Haverly's Theatre OF NEXT SEASON.

(Extract from "Chicago's First Half-Century," Inter-Ocean Publishing Company.)

To this end, with the close of the present season, the whole interior of the house will be changed to conform to new and practical ideas in theatrical architecture, which have been suggested and applied only within the past year. These improvements will extend not only to the stage, but to the auditorium, and while the interest of the public will be enlisted by charming innovation in the presentation of dramatic works, in so far as the stage dressing is concerned, it will also be directed to the contemplation of the most luxurious and beautiful auditorium in America. The metamorphosis will be very thorough in every department. The walls will be treated by a new process of construction and decoration. The private boxes will be reconstructed on a more pleasing and artistic plan, and furnished still more luxuriously. The seats will be changed for seats of a pattern much superior. The foyer will be enlarged and two spacious reception rooms will be added, each of which will be elaborately furnished and adorned with bric-a-brac, paintings, statuary and rare books and prints. These innovations should, and in every likelihood will, mark a point of new departure in the history of Chicago theatres. That they will be greeted with pleasure and rewarded with substantial approval by citizens of all sorts and conditions may at even this distance of time be taken as a conclusion well foregone.

The work of beautifying the place will be made equally apparent in every tier, so that the patron of the top floor, as well as the patron of the higher-priced places, will find much that is entertaining or instructive to contemplate.

The plans for this great change are nearly perfected. The work will commence about the first of June, and in the early Autumn the doors of the theatre will open to reveal a splendor as well as a comfort that will amaze and delight those who are familiar with the present interior. The class of attractions to be presented during the next season will excel as a line anything known to even this most successful and prosperous of theatres.

The present lessee of the building and proprietor of the theatre, Mr. C. H. McConnell, President of the National Printing Company, is the gentleman to whom Chicago will be indebted for this elegant temple of art. Any person who has visited the elegant offices of the National Printing Company will need no assurance of the refined taste which will characterize the theatre in its new habitation. The management of the house devolves upon Mr. William J. Davis, Mr. John S. McConnell is the treasurer, and George S. Howson musical director.

MORE FACTS.

In the reconstruction of the auditorium it will be made much smaller, while the seating capacity, by reason of a different and superior style of seat being adopted, will be materially increased. The stage will be fitted in the latest style of stage dressing, making it possible to adapt it equally well to all classes of dramatic presentations. This will make Haverly's Theatre a charming house for

COMEDY,

DOMESTIC DRAMA,

MINSTRELSY,

LIGHT OPERA,

COMIC OPERA &

BURLESQUE,

while it will have the only stage in Chicago at all practicable for

TRAGEDY,

MELODRAMA,

SPECTACLES and

GRAND OPERA.

Messrs. Kimball and Wisedell, the well-known architects and builders of the Casino and Madison Square Theatres, New York, are at present making drawings, plans and studies, and it is the intention of the management to close the theatre early in June, in order that ample time may be had for the work outlined by the architects. The house will be ready for opening the first week in September, when the gentlemen in charge of the rehabilitation of Haverly's confidently expect to reveal to the public gaze the most brilliantly elaborate interior in America, replete with surprises.

MANAGERS AND AGENTS OF HIGH CLASS AND POPULAR AMUSEMENTS WHO WISH TO PLAY IN THE BEST PAYING CITY IN AMERICA, THEATRICALY CONSIDERED, AND IN THE VERY FINEST THEATRE IN AMERICA, IN ANY AND EVERY WAY CONSIDERED, WILL DO WELL TO MAKE IMMEDIATE APPLICATION, INDICATING FULLY THE NATURE AND PERSONNEL OF THEIR ATTRACTION. A FEW GOOD WEEKS OF THE SEASON 1884-85 ARE STILL OPEN.